Stage, Theatrical Troupes and Plays - 1911.
Economic Phase's, etc.

BERT WILLIAMS IN DEMAND.

Manager F. Ziegfeld, Jr., of the Follies of 1910 Company, showed over a year ago what he thought of Bert Williams as a drawing card by ignoring the advice of friends and making the comedian a member of a white company. Within the past six weeks Manager Ziegfeld has formed even a higher opinion of the colored artist as an attraction.

When the company left for the West some weeks ago it was understood that the comedian would leave the show in San Francisco and come directly East to begin rehearsals for the Follies of 1911. After the show's engagement in San Francisco word was received that the managers in Los Angeles and adjacent territory refused to play the Follies of 1910 in their houses without Bert Williams unless a different business arrangement was entered into, which would have meant less percentage for the Ziegfeld aggregation, so the comedian was instructed to remain in California two more weeks.

When the show finished California the managers of the theatre at Salt Lake, Utah, also protested against the absence of the colored comedian from the cast, and Manager Ziegfeld wired him to remain a few weeks longer with the show.

This week the comedian wired to New York that he would not reach Manhattan Island until about June 8, as the manager of the theatre at Denver, as well as others, had demanded that he appear with the show, and that Manager Ziegfeld had advised him to remain with the Follies of 1910 until it had finished its western tour.

New Colored Act Headliner at Keith's.

After seeing the new act, headed by Aida Overton Walker and Bobby Kemp, at the Fifth Avenue Theatre Monday evening, and noting with a feeling of pleasure, mingled with pride, the torrents of applause which fell profusely after the rendition of each number, I left the theatre with the opinion more deeply rooted in my mind than ever that even nowadays, when colorphobia seems to be a chronic complaint among the Caucasian citizens, that a colored act, despite conditions none too fair, can set the white patrons in the leading vaudeville houses to handclapping vigorously, and with a sincerity of purpose that cannot be mistaken—providing, of course, that the act is one of merit and contains novelties that are novelties.

Quite true it is that colored acts nowadays have a more strenuous time of it winning applause than do white acts, but when a colored act comes under the wire a winner, to use the language of the turf, so much sweeter are the fruits of victory; for the harder one strives for success the more thoroughly it is appreciated when gained.

The act presented by Aida Overton Walker and Bobby Kemp, assisted by seven or more clever dancing girls, who are also attractive from an ocular standpoint, is a winner because brain and money have been expended in getting the skit together; that is, in connection with the fact that members of the skit are talented artists. The stage setting is picturesque and the costumes are in keeping with the act, and appropriate stage settings and costumes are necessary adjuncts to the best of vaudevillians in this day and time. No more can a performer wear a dress suit and opera hat and appear in a plantation scene and sing and dance amid cotton, cabbage and corn. The public is demanding that sketches be consistent.

In the past Aida Overton Walker and vaudeville have not been on friendly terms and have not held each other in high esteem and loving remembrance. Miss Walker has been more at fault than vaudeville, and her previous efforts were not crowned with success because she showed a disposition to render numbers which she thought vaudeville and the public should enthuse over. However, to the contrary, they enthused not a whit. But last Monday afternoon at the Fifth Avenue Theatre, Miss Walker and vaudeville met, kissed and established cordial relations, and it is most likely that their fondness for each other will increase, rather than diminish in the future.

TO GET BATHING PLACE

Beach Commissioner Decides to Provide Negroes with Suitable Accommodations—Colored Voters Threaten to Make Trouble at Next Municipal Election—Administration Now Republican.

7-13-11

Special to THE NEW YORK AGE.

Asbury Park, N. J., July 12.—Announcement has been made by the Beach Commission that all differences with reference to providing colored bathers with a suitable bathing place will be settled this week, as the members of the commission have gotten busy and have seen that the colored pleasure-seekers are to be given the same consideration as in recent years.

The news that this week will clarify conditions at Asbury Park has been received with unconcealed joy by both white and colored. So long have the colored people been used to bathing together that they do not seem at all anxious about mingling in the ocean with the whites, who, on the other hand, do not seem to be particular about mixing either. It is said that the Beach Commission has selected a spot for colored bathers which will not be objectionable to them from any standpoint.

The action of the Beach Commission in promptly seeing that Negro visitors were given accommodations on the beach front has been due to the threat of the colored voters here that they will show their displeasure at the polls in the next municipal election. The present administration is Republican, and the Negro voters are talking about helping to put Democratic officials in office at the next municipal election because the Beach Commission took the Negro bathers' "choice spot" from them. Hearing of the intentions of the colored voters, the Beach Commission hastily assembled and made arrangements to provide the colored people with an acceptable bathing place.

The new bathing site for colored people will in all probability be located at the end of the board walk at Eighth avenue. Fifty houses will be erected and regular grounds established with life guards in attendance.

The Rev. A. E. Jensen, rector of St. Augustine's Chapel, and Dr. W. J. Parks both of Asbury Park, led the fight for bathing grounds for Negroes and put the matter before the Beach Commission.

Commissioner Howard Hulick voted against the location, having promised the residents of North Asbury Park some months ago that he would oppose the establishments of colored bathing grounds in that section.

THE MALLORY BROTHERS AND THEIR CAREER.

What They Did Do and What They are Now Doing.

Freeman 12-23-11

By George M. Davis.

(Mayor of Jacksonville, Illinois.)

Very often we have been asked of the whereabouts of the Mallory brothers and their career on and off the stage.

This week we are able to give our readers a full account of the ex-performers through the able assistance of Mayor George M. Davis, of Jacksonville, Ill., who sent us the following:

Jacksonville, Ill., December 15, 1911.
Editor The Freeman, Indianapolis, Ind.

Dear Sir—A fe wdays ago I saw Frank Mallory of the Mallory brothers (Frank and Ed). He told me that many readers of your splendid paper had asked what had become of them. Both Frank and Ed being naturally modest the yasked me if I would write a biographical sketch of their professional career. This I am glad to do, for the boys are highly respected here, and I have an intimate knowledge of their life work. This knowledge was gained through a number of years as manager of the Grand Opera House in this city and as city editor of the Daily Illinois Courier where I did the dramatic work.

Yours very truly,
GEORGE W. DAVIS, Mayor.

Frank and Ed Mallory, known to the theatrical profession as Mallory Brothers, gave up their stage work in 1907, after twenty-six years of continuous stage work. Their first professional engagement was with Lou Johnson's King Derby [illegible] and "Thirty Minutes Around the Opera" were as fine as ever put on by any company. In all of these operatic skits the Mallorys had leading parts.

It probably was with the Williams and Walker company that the Mallorys achieved their greatest success. With this company, which in 1900 was the greatest colored company ever assembled, the Mallory boyss were among the principal performers. Frank was stage manager and this was an important position with such a company. In addition he did a principal part. Ed did the old man in the company and I may say that he is one of the best interpreters of old men parts, either white or black, it has been my good fortune to see. The boys in conjunction with Mazie Brooks, Mrs. Ed Mallory, also did their musical act.

The last three years of their stage work they appeared in vaudeville. They time on Keith's, Proctor's, Hammerstein's and the Orpheum circuits, which, as everybody knows, is the goal of the ambition of every vaudeville performer.

When they gave up their work they had a year's time booked with the largest vaudeville houses of this country and Europe. In this connection it might be well to make a side remark. When the Williams and Walker company made the trip to England the Mallory Bros. were expected to make the trip. Again they had several months' time booked at the Winter Garden, Berlin, Germany. Neither of these trips were made because Ed became scared that the ship would sink and he would not be able to swim to shore.

During the years of their theatrical career the Mallorys were looking toward the future. The result was when they decided to quit the road they had acquired several residence properties, in their home city, Jacksonville, Ill.

When they decided to retire from active professional work they looked around for some business in which to embark. They rented three small rooms in an upstairs room and started a small clothing and loan shop. This venture proved successful from the beginning. After a year they rented a large room on the ground floor and added to their business a splendid line of furniture, stoves, suit cases, trunks, sporting goods, diamonds, watches and jewelry of all kinds.

Their business has steadily grown from its inception. A few months ago they bought a splendid building on one of the principal streets of the city. This they occupy with a fine line of new and second-hand goods. In addition to themselves they employ three assistants in their business.

MALLORY BROTHERS.

gagement was with Lou Johnson's King Laugh Makers in 1881.

Following this they appeared with Richards and Pringle's Georgia Minstrels, Halliday's Minstrels, Callander's Minstrels, Mallory Bros. and Crombough Minstrels and Mahara's Minstrels.

During this time in the minstrel business the boys were constantly working in a musical way and in stage business. The result was their advancement to colored musical comedy. Their first engagement was with Sam T. Jack's Creole Company. This was followed with engagements with Isham's Octoroons and Williams and Walker.

During their career with Isham the boys played principal parts in a company which contained such notables as Fred Piper, Madame Flower and others. The afterpieces in this company, "Black-

THE INTERIOR OF THE MALLORY BROTHERS' STORE.

The boys cannot entirely get away from their musical work, so they have an orchestra of six people. This orchestra in addition to playing for many local affairs furnishes music and entertainment in many cities within a radius of fifty miles of Jacksonville.

Mazie Brooks Mallory, Ed's wife, is pianist in one of the theaters and also does pipe organ work. Bertha Duncan Mallory, Frank's wife, is becoming very proficient on the cello, studying at the Illinois Conservatory of Music, one of the most noted musical institutions in the west.

In addition to their many business activities, the Mallorys are in the forefront in the betterment of their race and the community in which they live. Ed is president of the Men's Progressive League, an organization composed of the best colored men in Jacksonville, who are advancing along business and moral lines. Frank is the business manager of the firm. Both are highly respected in this city and can have anything they want.

They contemplate a trip east next season to look over the theatrical field and visit professional friends.

THE STAR AMONG STARS

WITH the heat wave engulfing all citizens irrespective of wealth or station, and the question of the hour being: "Whew, ain't it hot?" colored playgoers can find some solace during these days of torridity by observing that the sun is not the only one attracting attention by reason of the red-hot pace it is making, there is a son of Ham, who is also casting forth some tabasco rays in the person of Bert A. Williams, who is the hit of the "Follies of 1911," which opened on the New York Roof last week.

Despite the fact that Mr. Williams is no longer associated with colored productions, and for that matter it is not likely that he will be again soon, the members of his race are evincing no little interest in his movements, fully appreciating that even if he is not at the head of a colored show and providing work for many colored Thespians that his success as a performer, nevertheless, affects the race to which he belongs, either directly or indirectly.

Florence Ziegfeld, Jr., has put on a show this season which is said to eclipse all previous efforts. The production is said to be larger in numerical strength and far more pretentious than his other summer shows. White comedians, singers and dancers who have successfully headed Broadway shows in the past, are appearing in the "Follies of 1911," and yet the colored comedian looms up over all in the big aggregation as the brightest star of the production, which is another evidence of what the race can do when given an opportunity.

But speaking of opportunity, while Bert Williams has taken advantage of the opportunity afforded to shine forth as the evening star of a group of stars, it must not be forgotten that someone gave him the chance to do the shining, and it is here where Florence Ziegfeld, Jr., comes in for congratulations, compliments and the like. It was Mr. Ziegfeld, who a year ago decided to take Mr. Williams into the "Follies of 1910," despite the protests of a bunch of weak-kneed friends and prejudiced white performers, who excitedly informed the producer that to put a colored comedian in a show with a large galaxy of white performers would never do; that such a step would create consternation and provoke a race controversy.

Mr. Ziegfeld said "bah! bah!" to all such incendiary rubbish, and signed the comedian to appear with the "Follies of 1910." Of course, there were one or two members of the company who protested to Mr. Ziegfeld against the presence of the colored performer, but the producer issued a statement that all who did not care to work in the "Follies of 1910" with Bert Williams could go. Although the exhibition of such a manly attitude on the so-called race question was unusual and shocking to those who are used to having every protest registered against a colored person acted upon in the affirmative, there is no record of anyone having left the "Follies of 1910" because of Mr. Williams' connections.

This season the comedian has been allowed an opportunity to display his talent to a larger extent than in the "Follies of 1910," and the critics are unanimous in declaring that he is the principal laugh generator and that his work is the most refreshing of all.

Following are a few criticisms touching upon Mr. Williams' appearance in the "Follies of 1911":

Then came Bert Williams and Leon Erroll in a scene at the Grand Central Station. Bert Williams, solus, followed with some new songs. Mr. Williams' collection of melodies this season is equal to any he has had, and he seems to have improved his heretofore almost perfect work.—New York Times.

It remained, however, for that dusky vaudeville genius, Bert Williams, to make the big hit of the night. He had already been funny in "Everywife," but he was side-splitting when he appeared as a "red cap" to pilot an English tourist to his train over the almost inaccessible fastnesses of the New Grand Central station. At this dialogue, in which the tourist fell off a girder into the depths below, the audience nearly went into convulsions. Mr. Williams, as usual, had some new songs. "Woodman, Spare That Tree," was enough to win his audience, but his second song, "That's Harmony," and his pantomime of a fatal poker hand brought him twice the amount of applause that any performer received during the evening.—New York World.

The big comedy hit of the night arrived late when Bert Williams, garbed as a railroad station porter, appeared on the top of a steel girder, tugging after him a passenger bound for a New York Central train. This travesty on conditions at the Grand Central station was a gorgeously humorous conceit, and Williams made it excruciatingly funny. He was ably assisted by Leon Erroll in the sad plight of the passenger. Williams then rendered two songs in his inimitable style, and capped the climax of a glorious night for himself by telling the story of a poker game in pantomime. Williams began to shine. Mr. Williams was cast as Nobody, a sort of explanatory prologue to each scene. Whether serious, grotesque or just simply funny, this dark-skinned man demonstrated again that he is one of the most finished actors on the American stage.—New York Morning Telegraph.

The fun of the evening reached its climax in a scene supposed to depict the iron structure of the new Grand Central station. Bert Williams was a porter trying to conduct Leon Erroll as an English traveler over the girders to his train. They were tied together like alpine tourists but this precaution did not prevent the tourist from falling twice into what Mr. Williams described as the "chasm," and finally losing himself altogether over the other side after his rescue.

Here the quiet humor of the Negro comedian and the agitation of his British charge trying to reach New Rochelle for dinner, were so deliciously comical that the audience showed its pleasure with a noisy sincerity rarely heard. Then the songs that followed gained almost as much applause for the black actor, with the fullest triumph after his pantomime representing a poker player making his last bluffs. These episodes were enough in themselves to make the "Follies of 1911" a success.—New York Sun.

The interludes between the scenes, when Mr. Bert Williams as Nobody stepped before the curtain and made a few explanatory remarks, were the only bright spots in this portion of the performance. A few bright lines threw a reflected light upon the ebony blackness of his countenance, and with that aid this king of comedians struggled valiantly to put a little ginger into the proceedings. But it was very, very hard work even for him. As for the other acts, Mr. Harry Watson, Jr., was the only one who seemed to understand either the rudiments or ethics of burlesque. Later came a selection from "Pinafore," and then real artists of the company, Bessie McCoy, Bert Williams, Leon Errol and Tom Dingle did some clever work. The converzatone between Errol and Williams on the rafters of the new Grand Central station, and "A Peep at the Pink Lady," which ended the second part, had merits of their own.—New York Evening Sun.

In the advertising Mr. Williams' name ends the list, when it should lead all the rest, for it is a Williams show. When he makes his first appearance he gets a bigger hand than any of the others, in spite of race, color or previous condition of servitude, and when he has finished his evening's work he makes the need of a White Hope on the Jardin de Paris stage as imperative as Jack Johnson did in the squared ring. It may be that the things Mr. Williams has to say are funnier than anything else in the show, and perchance his songs are better than all the others. Certainly they are when he gets through with them, so that, on the other hand, it may be Mr. Williams himself who is responsible. Borrowing Bert's vernacular for a moment, you "cert'nly got to slip it to him." His sketch with Leon Errol on top of the new New York Central station is easily the best thing in the show. Later Mr. Williams sings some new songs in his inimitable way.New York Evening Mail.

WHERE THE SHOWS ARE.

HIS HONOR, THE BARBER CO.—Majestic Theatre, New York City. Next week, New York City.

THE FLORIDA STROLLERS CO.—Miner's 8th Avenue Theatre, New York City. Next week, New York City.

McCABE'S GEORGIA TROUBADOURS—Greeley, Ia., May 11; Delbi, 12; Hopkington, 13; Cascade, 14-15-16; La Motte, 17-18.

MY FRIEND FROM DIXIE CO.—Syracuse, N. Y., May 11-12-13. Next week, Newark, N. J.

CONGO KING CO.—Kincoss, Ia., May 11; Beswick, 12; Barnes City, 13-14; Malcome, 16; Ginnell, 16-17-18.

O'BRIEN'S GEORGIA TROUBADOURS—Leavenworth, Kan., May 11; Atchison, 12-13.

CHICAGO WEEKLY REVIEW.

"Tallaboo" Continues to Draw at Motts' Pekin Theater—Arthur H. Dunham and Fanny Hall Clint Shine—A. Lincoln Harris and Nellie Stone Lane Return to the Cast.

(By Sylvester Russell.)

That the drawing power of "Tallaboo" is wonderful to behold was again demonstrated last Monday evening, when the play with the original cast opened to a full house. A. Lincoln Harris and Nellie Stone Lane returned to the cast. Mr. Hutchinson, Mr. Harper and Mrs. Lacy were fully at home in their well-chosen parts. There were two sololists in the college scene. Madam Hutchinson sang an air by Arditi. Although the accentuated slurring of her vowels and consonants are failty, her voice is a soprano of beauty and range and her trilling was remarkably full, rich and perfect. Mrs. E. L. Dunham, a mezzosoprano-contralto, made her first appearance as a soloist, singing "Bobo'link," and for an encore she sang "If I Forget" much too

ALIA JABO.

slow, but it made a hit on its popularity. As a vocalist Mrs. Dunham lacks training, and while her voice is limited in upper-tone volume, it is nevertheless very sweet. If we are to speak of being entertained, Arthur H. Dunham was again the hit of the evening in his easy way and original comedy, so well written in his favor by the author. Fanny Hall Clint was also a glorious triumph in dramatic art, as was Nellie Stone Lane as Tallaboo. Miss B. O. Fortson continues to improve as the sweet daughter. The orchestra, including a trombone solo by George Bailey, was all that could be desired.

The Alabama Troubadours are playing over Farman's Park Circuit. Dover, N. H., June 26; Portland, Me., July 3. In the company are W. A. Cooke, Al F. Watts, S. T. Dunsmore, Al Harris, Herbert Murray, Harry Reed, Charles Bougia, Theo. Bowman, James P. Reeds, John Topp, Jeannette Murphy, Estelle Cask, Ella Jones, Viola Wilson, Cardelia Murray, Cora Bowman, Jennie Topp, Marie Hendricks, Flora Ruffin and Clara Taylor.

Stage, Theatrical Troupes and Plays - 1911.
Economic Phases, etc.

THEATRICAL COMMENT

AFTER all has been said and done those who closely follow the movements of the theatrical folk must confess that the theatrical skies are clearing for the colored vaudevillian and that he has some just cause for being in better spirits than he was a year ago. A glance at the programs of the five large time vaudeville houses in New York City will show that four of the number have colored acts on this week's bill.

At Hammerstein's Victoria Theatre the Kratons are entertaining in their hoop rolling act. The Musical Spillers are making merry at the Bronx Theatre, the Kemps are doing a neat singing and dancing turn at the Colonial Theatre, while Aida Overton Walker and Company are dancing and singing themselves in high favor with the patrons of the Alhambra. The Fifth Avenue Theatre is the only big time house where a colored act is not appearing.

HARRY KRATON
of The Kratons

Since the opening of the 1911-12 theatrical season colored acts have been appearing with marked frequency on the bills of the various United time houses in both New York and Brooklyn. Across the bridge the Orpheum, Greenpoint and Bushwick Theatres have all been using colored acts. Twelve months ago one could count but three or four colored acts that were working on the big time without laying off from three to four weeks. To-day more acts are working and have more consistent booking.

When Keith and Proctor a few years ago closed the Union Square Theatre, the Twenty-third street house and their vaudeville theatre in West 125th street, and turned them into motion picture theatres the people began to shake their heads and solmenly exclaim that the motion picture houses would soon put all the large vaudeville houses out of business. The situation certainly did not look very rosy for vaudevillians desirous of spending two months or more in and about New York City, for the closing of three or more two-a-day houses meant a great loss to hundreds of acts.

Percy Williams has been the good fairy to the variety performer, and has been the chief cause of ameliorating the situation in Greater New York. First he opened the Greenpoint Theatre in Brooklyn. Last season he put the Bronx Theatre on the big time, and this season he has started the lovers of vaudeville in Brooklyn to talking with his new house—the Bushwick Theatre—which is elaborate in its appointment. Mr. Williams now conducts six large vaudeville houses in Greater New York—the Colonial, Alhambra and Bronx Theatres in New York City, and the Orpheum, Bushwick and Greenpoint Theatres in Brooklyn. It is well known that Percy Williams is partial to colored acts and has no hesitancy in booking them if they are of a two-a-day caliber.

The decision of the management of the Dockstader Theatre at Wilmington, Del., to book colored acts in the future is another piece of consoling information joyously received by colored vaudevillians. For a number of years the booking agents have been informed that the Wilmington house did not care to play colored acts, but this season the management changed its policy, and first booked Stewart and Marshall, who were the hit of the bill last week.

The small time theatres are providing work for many performers. Motion picture houses are still springing up like mushrooms in Greater New York as well as throughout the country, and the colored variety artists are very much in demand. In Canada the motion picture houses are evincing a desire to book colored acts, and many vaudevillians of color write that they are enjoying success across the line.

The greatest demand for colored acts is being made by the colored theatres. Philadelphia, Chicago and Washington are credited with having more colored motion picture houses than any of the other cities, and quite a number of such acts are used in these cities weekly. New colored theatres are opening in various sections of the country each week, and the demand for colored acts is correspondingly increasing.

Managers of colored houses are still experiencing some little difficulty in securing colored acts. This is particularly true in the South. The booking problem will never be solved by colored managers until a booking agency is formed to regulate routes and salaries of performers. At this time the majority of colored acts playing over the smaller circuits declare that they are not opposed to working at colored houses as far South as Washington, but that they do not care to go farther South, as the managers do not want to give them salaries paid them elsewhere.

If this be true the managers of colored houses in the South should get together with the managers of the East and Central West and organize an association. The question of salary should be gone into thoroughly and an agreement reached as to what should ordinarily be paid single acts, teams, trios, quartets, and large acts. Then a central booking office should be established and the patrons of colored acts throughout the country will have an opportunity to see more and better colored acts. Colored managers must remember that one must spend money in order to make it, and that to get drawing cards they must separate themselves from their currency. Such is the policy followed by successful white showmen.

TELLS ABOUT LARKINS' COMPANY

The following letter has been received from Manager Tom Morrow of the Picker Amusement Company, which explains itself:

N.Y. Age
7-6-11

To the Dramatic Editor of The Age:

We understand through our Mr. Larkin that some of the colored performers are in doubt as to the financial standing of the Picker Amusement Company, and I would like to put their mind at ease through the columns of your most valuable paper.

In the first place the Picker Amusement Company, Incorporated, is composed of Tom Morrow and Mindlin Brothers, managers of the Thalia Theatre and the Atlantic Garden, this city, and our bank reference is the Fourteenth Street Bank. Our paper is being made by the National Printing and Engraving Company, Times Building, New York. Our costumes are being made by the Eaves Costume Company. Our scenery is being built and painted by the Hugh Reiticker Studios, at the Thalia Theatre. Our cast is completed. Our route is already contracted for, opening at Morristown, N. J., August 4, then we play ten days of one night stands in Jersey and open our regular season at Newark, N. J., August 14 for one week; then Philadelphia, week; Baltimore, week; Wilkes-Barre and Scranton, three days each; Washington, D. C., week September 11; then Cincinnati, Louisville, St. Louis, Kansas City, Chicago, two weeks; Milwaukee and so on until the holidays when we go South for three months, and play a return of the Stair & Havlin time in the spring. I should be pleased to see you any afternoon between 4-5 p. m., and go over the details more thoroughly with you. You can publish these statements if you so desire. I might add that these statements can very easily be verified by communicating with any or all of the above mentioned firms.

Thanking you in advance and for all past favors, we are,

Very truly yours,
The Picker Amusement Co., Inc.

JOLLY JOHN LARKINS
Who Will Head His Own Company Next Season

JENNIE PEARL LARKINS
Who Will Appear in the Leading Female Role

THE SMART SET CO. ON BROADWAY

SPRING, beautiful spring, with its weddings galore, sweet-scented flowers, extensive crops of advance styles, friendly sunshine and a more friendly temperature, is responsible this season for other things, chief among which should be mentioned the presence in the Borough of Manhattan of a colored theatrical production. All winter long New Yorkers who find colored shows entertaining have been longing to see an aggregation of colored Thespians, but during the cold, cold days not an organization of colored singers and dancers appeared, and it was only last Monday when the desires of some were gratified.

While the Smart Set Company is not in the infant class, having been in existence for some time, yet in recent years it has not been on very intimate terms with the playgoers of Manhattan. This state of affairs has been brought about due to the inability of the Smart Set Company management to secure the proper theatres in which to play the attraction. But several days ago an opportunity was given the company to appear in New York City—and on Broadway, too—so the largest colored show on the road is now sojourning at the Majestic Theatre for a two weeks' run.

Not only is the Smart Set Company playing on Broadway, but for the first time in the history of the Majestic Theatre are they permitting colored playgoers to sit on the first floor. Of course, such a condition should not really furnish cause for a display of elation, for in this land of the free, and particularly in New York City, the presence of colored citizens in the or-

S. H. DUDLEY
singing "Almighty Dollar."

...should excite little comment. Nevertheless, it was an unusual sight to see colored people sitting in the orchestra. Some theatrical manager was heard make the statement that the Shuberts did not change the regular order of things so much because they wanted to make known for once that they were aware that the Malby act was on the statutes as it was that their lease is to soon expire and that the house is to again pass into the hands of their bitter rivals, Klaw and Erlanger.

It was intimated that the Shuberts thing they will be handicapping Klaw and Erlanger in the future by seating colored citizens on the first floor, but if the deportment of the colored people is as deserving of praise during the remainder of the Smart Set Company's engagement as on Monday evening an April fool's joke will be played on someone and it will not be Klaw and Erlanger, either. I did not see any members of the Caucasian race faint when a colored patron became comfortably ensconced in an adjoining seat. The situation suggested to me conditions as they exist daily on the street cars of New York.

But I have been guilty of dealing to some extent with the race problem and have referred but little to the play and players. The names of S. H. Dudley and Aida Overton were in electric lights and their work should have made the management feel amply rewarded for having advertised them so prominently. From the people in the chorus to the stars in the production all worked hard to give a bright, snappy performance, and they succeeded. If the show does not please Broadway it will not be the fault of the performers, but because of a weak, flimsy vehicle used to show off the talents of the colored artists. As a book "His Honor, the Barber" will never bring any performer—colored or white—wealth or fame, and especially on Broadway where playgoers are not in a ...bit of seeing guns pulled and razors ...wn every other second, and with the ...ling comedian standing proudly on ... animals he has just killed, with a ...king revolver in his hand for the finale of a musical show.

I have reviewed "His Honor, the Barber" so often that it would be mere repetition were I to air my views of the play and players again. Instead I will quote the expressions made by two white men sitting directly in back of me. They may not earn their livelihood by criticising shows, but they could. At least I think so. We agreed on so many points that I formed the opinion that they were either dramatic critics or habitual first nighters. My attention was drawn to them during an animated discussion in which they were involved relative to the nationality of one or two of the performers. Even after using opera glasses one of the men declared that he was "up a tree," as to whether there were several white females in the production.

At first the white gentlemen appeared very much worried as to who was who, but as the show grew older they abandoned the subject and made the following observations:

That S. H. Dudley was a comedian with a large sense of rough humor, and that in a well written book he could even cause Broadwayites to sit up and take notice.

That Aida Overton Walker was an artist to her finger tips, with much personal charm, and far more clever than many white women on Broadway.

That Ella Anderson was an artist, and showed that she has had valuable experience in stagecraft.

That James Burris was a good "feeder" and made a neat appearance on the stage.

That Andrew Tribble was funny in his rôle and must give no little time to studying up-to-date styles of female wearing apparel.

That Elizabeth Hart proved her racial identity after she had effectively sung "Rubbernecking Moon."

That James Lightfoot showed that he was an artist in portraying the old man character.

What they thought of the other members of the show I did not get a chance to learn, for they did not seem to take kindly to the finale of the second act when Dudley made himself a hero by single-handed killing several ferocious animals, while the other members of the company were getting ready, for the third act. My critics, when the curtain fell, made their exit never to return.

Throughout the first and second acts many complimentary remarks were made about the chorus by the two men, and in comparing white and colored singers and dancers the white performers were usually given unfavorable consideration. They were also heard to state that it was a pity that colored singers did not fully appreciate their ability and instead of ofttimes imitating white artists who were their inferiors, work along original lines and thereby rise above the level of mediocrity, to which I again said, in sotto voce, amen!

AIDA OVERTON WALKER
in her "Porto Rico" number.

NORTHWESTERN PAVILION AT INDIANAPOLIS OPENS TO GREAT BUSINESS.

The Northwestern pavilion, perhaps the most elaborate tented exhibition to be found anywhere in the middle west, operated exclusively by colored men, threw its doors open to the public Saturday, June 10, to the capacity business and has turned them away each evening since the opening. The show is under the management of J. D. Howard and E. C. Knox. Jean Goodloe is a favorite comedian with Indianapolis audiences and is handsomely supported by a company of select stock people present—a series of comedy playlets which are attracting the notice and favorable mention of even the white press in the city. The "Black Sergeant," a military musical comedy with a bevy of pretty chorus girls is the offering of this week. The play is out in two big acts interposed with a brilliant olio of three vaudeville specialties. Ella Goodloe with her pony chorus in song ensembles, drills and dances is dividing honors with the star. Everything around the show is brand new and no detail has been omitted to make the Northwestern pavilion the finest equipped theater, under canvass, in the middle west. The large tent has a seating capacity of more than one thousand, three hundred and fifty, of which are reserved in the center directly in front of the stage. The stage has a 16-foot opening in width, 14 feet in height and a depth of 16 feet. All scenery was specially designed and painted by the house artist of the Murat theater, the finest local playhouse in Indianapolis. All lighting effects are controlled by separate switches, both stage and display.

It is the purpose of the management of the Northwestern pavilion to present only the highest expression of vaudeville art together with a carefully selected cast of stock performers who will present each week a new musical comedy. The show runs up until October 15, with option on three weeks more providing weather will permit. From three to six weeks are offered the right people, so state your lowest terms on this basis in your first communication, as we have no time to answer "four-carding" correspondence.

A fine of $25 was recently imposed upon a waiter in a Boston restaurant for refusing to serve a colored man. In imposing the fine the Judge declared that there is altogether too much discrimination against colored people in that city.

11-23-11

LARGE DANCE HALL PLANNED FOR HARLEM

New Place of Amusement to be Owned and Managed by Negroes

TO BE OPENED IN APRIL, 1912

G. L. Young Consummates Deal Amounting to Over $100,000—New Site at Park Avenue and 134th Street.

N.Y. Age 12-21-11

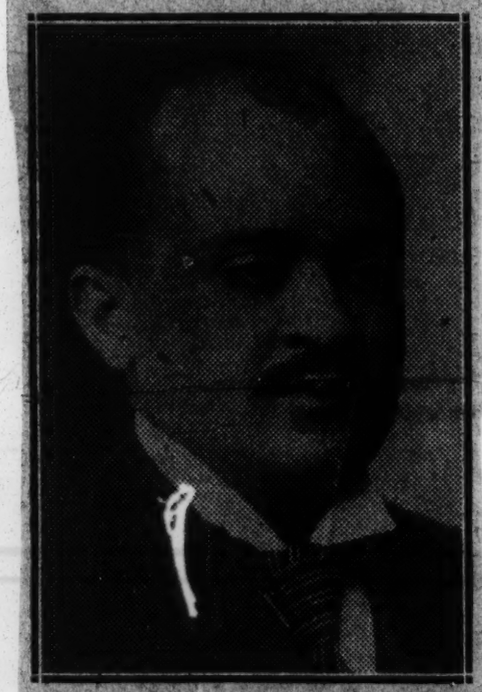
Before many months the colored residents of Harlem who take delight in tripping the light fantastic will have an opportunity to two-step and waltz to the strains of sweet music only a hop, skip and jump from their respective places of abode: for New York is soon to have a large, up-to-date dance hall, which will be owned and managed by Negroes, and which will furnish employment to many colored people.

Last week G. L. Young, familiarly known as "Gib" Young, and proprietor of Young's Cafe, 126 West 135th street, consummated a deal whereby he came into possession of a plot of ground at Park avenue and 134th street, 100 feet wide by 140 feet deep, for twenty-one years, with the permission to renew the lease for an additional twenty-one years, thereby making the life of the lease forty-two years.

Work will at once be begun erecting a fireproof brick building, 85 feet by 140 feet, to consist of two floors. The first floor will be used as a roller skating rink and the second floor as a dance hall. The second floor will be provided with a stage twenty-five feet wide, with four dressing rooms, so that amateur theatrical entertainments can be conveniently given. This floor will be able to seat 3,800 persons at one time. There will be forty-eight boxes built in the dance hall.

Mr. Young announces that work will be rushed on the new structure so that ...will be ready for occupancy some ...e in April. The deal, including the ...d lease and the cost for erecting the ...ilding, involves $105,000, and it is es...mated that by the time the place is ...ted out with all interior equipments ...many additional thousands will have been expended. The dance floor will be forty-four feet wide by ninety feet deep.

The new amusement place will overlook the Harlem River and during the summer months the management will conduct a roof garden atop of the building.



G. L. YOUNG

WHERE THE SHOWS ARE.

HIS HONOR, THE BARBER—Havlins' Theatre, St. Louis, Mo. Next week, Kansas City, Mo.

BLACK PATTI CO.—Daytona, Fla., January 26; Palatka, 27; St. Augustine, 28; Jacksonville, 30 and 31; Savannah, Ga., February 1.

SOUTHERN SMART SET CO.—Atlanta, Ga., January 26, 7-8; Birmingham, Ala., 30; Anniston, 31.

RICHARDS' & PINGREES' MINSTRELS—Antioch, Cal., January 26; Livermore, 27; Hayward, 28. Next week, San Francisco.

McCABE'S GEORGIA TROUBADOURS—Jameson, Mo., January 26; Pattonsburg, 27; McFall, 28; King City, 29-30; Ridgeway, 31; Bethany, February 1-2.

UNCLE TOM'S CABIN CO.—Warren, Pa., January 27; Jamestown, N. Y., January 28; Dunkirk, 30; Lockport, 31; Batavia, February 1; Ladus, 2.

MY FRIEND FROM DIXIE CO.—Grand Opera House, Boston, Mass. Next week, Philadelphia.

CONGO KING CO.—Randolph, Mo., January 26; Plainview, 27; Butte, 28 and 29; Fairfax, S. D., 30; Bonesteel 31.

LOWERY GETS A FINE NEW HORN.

A Grand Token of High Appreciation.

To prove two undisputable facts. First, that Frank Holton & Co., of Chicago, do manufacture the best band instruments in the world, and it comes to him who hustles while he waites.

The following letter accompanied an express package shipped to P. G. Lowery, Kirksville, Mo., C. F. Wallace Shows:

Chicago, Ill., July 5, 1911.

Dear Friend Lowery—We are shipping to your address Kirksville, Mo., C. F. Wallace Shows, one o four very best highly engraved gold cornets in elegant plush-lined case, as a present and token of our appreciation to you for your untiring efforts to show to the world that Frank Holton & Co. makes the best band instruments in the world. Trusting you will find it perfect, as all of our other instruments are, we remain,

The Holton Instrument Mfg. Co.,
Chicago, Ill.

The Reese Brothers' Africanders are in Chicago and are presenting a lively vaudeville skit. With the act are Buddy Bates and wife, Jack Davis, the Blues, Robert Riketts, William Charlton, Charles Brewer, Elnora Wilson, Jessie Reese and Morris Glanz.

Stage, Theatrical Troupes and Plays - 1911.

Economic Phases, etc.

A STAGE YEAR BOOK CONTEMPLATED.

Freeman

The Freeman Publishing Co. contemplates getting out an additional publication to be known as the Colored Stage Professionals' Annual. The intention is to make it first class, illustrated with the likeness of the leaders, and also to have it a reliable source of information concerning every colored performer in the world. Managers and their houses will also be a feature thus making the work an all around help. The best book paper will be used insuring pictures that are photographic in effect. Other excellent features are contemplated with the view of presenting a publication that will stand for highest expression of the profession.

WHERE THE SHOWS ARE.

HIS HONOR, THE BARBER—Avenue Theatre, Louisville. Next week, St. Louis, Mo.

BLACK PATTI CO.—Gainesville, Fla., Jan. 19; Ocala, 20; St. Petersburg, 21; Tampa, 23; Barton, 24; Orlando, 25.

SOUTHERN SMART SET CO.—Daytona, Fla., Jan. 19; St. Augustine, 20; Palatka, 21; Waycross, Ga., 22 and 23; Dawson, 24; Americus, 25.

RICHARD AND PRINGLE'S MINSTRELS. Cloverdale, Cal., Jan. 19; Santa Rosa, 20; Petaluma, 21; Napa, 22; Suisun, 23; Crockett, 24; Martinez, 25; Antioch, 26; Livermore, 27; Hayward, 28.

McCABE'S GEORGIA TROUBADOURS.—Meadville, Mo., Jan. 19; Hamilton, 20, 21 and 22.

UNCLE TOM'S CABIN CO.—Barberton, O., Jan. 19; Warren, 20; Sharon, Pa., 21; Greenville, 23; Meadville, 24; Franklin, 25; Oil City, 26.

MY FRIEND FROM DIXIE CO.—Chester, Pa., Jan. 19; Morristown, 20; Allentown, 21. Next week, Boston.

CONGO KING CO.—Oscebla, Neb., Jan. 19 and 20; Schuyler, 21 and 22; Wahoo, 23; North Bend, 24; Bancroft, 25; Randolph, 26.

WELL KNOWN COLORED COMEDIAN DROWNS.

Freeman 8-5-11

Bob Cole Believed to Have Committed Suicide in Creek.

CATSKILL, N. Y., August 2.—Bob Cole, colored comedian and song writer, walked into Catskill creek this afternoon and was drowned. It is believed his act was deliberate, for he had been ill and despondent recently.

While out with two friends Cole walked into the creek and apparently allowed himself to sink. His friends, supposing it was in play, watched for some minutes before realizing that Cole was drowning. Cole had appeared all over the country. He often mpersonated a tramp and sang songs of his own composition. He was born in Athens, Ga., forty-three years ago.

LARKINS TO HEAD SHOW.

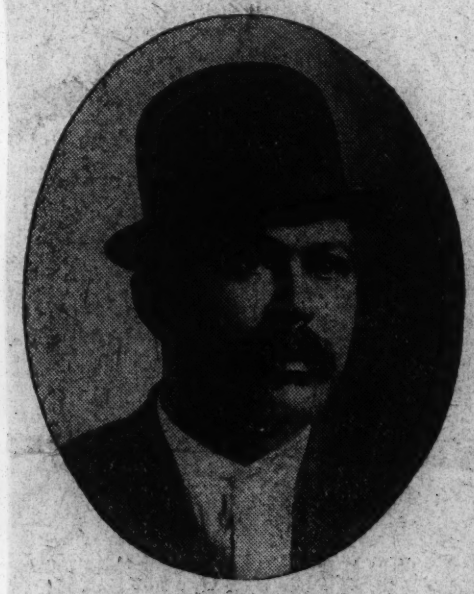
Jolly John Larkins will not be seen with the Black Patti Company next season, but will appear at the head of his own company under the management of the Picker Company in a three-act musical comedy entitled "Royal Sam." He will be supported by Jennie Pearl as his leading lady and a company of singers and dancers. Preparations are being already made for the opening of the production early in August. New scenery, costumes, etc., will be used. The company will tour the country, playing in the North, East, South and West.

THE THEATRICAL SUCCESS OF C. W. MOSELEY.

Freeman 12-23-11

One of the Few Colored Men Who Owns a Theater in the South.

Mr. Moseley is the proprietor and manager of the well-known little Pekin Theater at Norfolk, Va., one of the most beautiful little vaudeville and picture houses in the South. Mr. Moseley is a hustler from the word go. He is one of the few colored men in the South that own and manage his own theater and have no white man connected whatever. He is the pioneer showman in Virginia, being the first colored man to open a vaudeville and picture house in that State, and for three years, without closing a single day, he has conducted his house on strictly business principles, and has won the respect of both races, as well as the best vaudeville acts (playing small time) throughout the country, with his fair and square dealings at all times. Mr. Moseley is a stanch member of the C. V. B. A., in good standing, and is ever ready to lend a helping hand to the association or a member when called on to do so. Mr. Moseley is a native of Georgia and came to Virginia in 1906, where he conducted an up-to-date hotel and buffet for two years in the city of Richmond, where he is also well known. He married one



C. W. MOSELEY.

of the bells of that historic old city, Miss Hazel A. Riddick, who is a trained nurse and one of the first graduates of the famous Richmond Hospital Training School. They have one heir, little C. W. Moseley, Jr., three years old, and a chip off the old block. It is useless to say Mr. Moseley has made a success in the show business, as he owns his own home, as well as a 40-horse-power automobile and has distinguished himself as quite a chauffeur, and can be seen almost any afternoon spinning along the roads in tidewater with the best of them.

Mr. Moseley is also associated in business with his brother, W. L. Moseley, of Richmond, Va. They own the Pekin Theater in Richmond and the Idlehour Theater in Petersburg, Va., and it is a well-known fact that these three houses (with one exception) are the only houses in Virginia owned and managed by colored men. And it would be well for performers to know that any act that can make good can get booking by the Moseley Brothers from six to twelve weeks. Mr. Moseley is a firm believer in The Freeman, and performers in and around Norfolk can always get the paper at the Pekin Theater office. Mr. Moseley wishes to be remembered to all friends in and out of the profession. Wishing them a merry Christmas and a happy New Year.

BROADWAY INDIVIDUAL SUCCESSES

WHENEVER the theatrical situation of to-day relative to the colored performer is made the chief topic of conversation invariably those engaged in discussion make a comparison of present conditions with those of the past, which usually brings forth pessimistic utterances, full grown sighs and gloomy expressions not calculated to put one in good cheer. I too, have often shaken my head significantly and have found myself in low spirits whenever the subject was brought up in my presence for consideration; but recent events have caused me to shake my head less as well as sigh less vigorously; neither do I utter as many murmurs of discontent when speaking on the colored amusement world.

So busily engaged have we been within the last year or so bemoaning the dark aspect of the colored show business that we have unconsciously gotten into the habit of looking at things out of blue spectacles only. Many of us have failed to pay particular attention to the steps of progress several of our colored artists have been making lately—happenings which should be regarded as more than mere incidents.

If a New York playgoer was asked to tell who was the biggest hit in all the summer shows produced in the metropolis during the torrid season the answer would surely be Bert A. Williams. Although Mr. Williams is traveling with a large white production and may not be so closely associated with members of his race as when he was at the head of a colored show, the fact remains that he is a colored man nevertheless and is regarded as such, thereby reflecting great credit on the race of which he is a member. No colored performer has ever reached the position now occupied by Bert Williams. As the real star of a large Broadway production he is certainly a bigger man individually to-day than when a member of the famous team of Williams and Walker. He is now playing in theatres in which it was never possible for Williams and Walker to secure booking.

So if it is true that races are nowadays elevated by the work and success of individuals and not so much by the efforts of the masses then the heights reached by Bert A Williams in the theatrical world is not alone his success but that of the Negro. That he is not the star of a colored organization is deeply deplored by hundreds of citizens of color, but it must not be overlooked that conditions at this time warrant his actions in becoming connected with a white production.

Even a few years ago when several colored musical shows were on the road colored performers began to complain of the unfriendly attitude of vaudeville toward them. In New York City especially colored acts were seen at the big time theatres at rare intervals. The word went out that the managers in the East had tired of colored acts and there was a general exodus to the western country where such acts are still in great demand; that is, over the smaller circuits.

The success of Aida Overton Walker in vaudeville, assisted by Bobby Kemp and eight clever dancing girls, has put a new phase on the muchly beclouded vaudeville situation. The public has shown a decided preference for the act, and the managers who have been charged with being indifferent toward colored acts are going about proclaiming the Walker act a big hit. Furthermore, as actions speak louder than words, they have shown marked activity in booking the act—so much so that Miss Walker has announced her temporary retirement from musical comedy, and this season she will appear in the two-a-day houses.

Not since Ernest Hogan and his Memphis students appeared at Hammerstein's Victoria for such a long run in the summer of 1905, has there been an act that has attracted such favorable attention as the Walker act, which should pave the way for other vaudeville skits of merit with colored artists as members.

The presence of a colored musical director in a Broadway orchestra with a doen or more white musicians under him is not an unusual spectacle. All colored shows that have played on Broadway have had colored musical directors. At Hammerstein's Victoria Theatre this week one can see James Reese Europe directing the orchestra while the Walker act is doing its turn. It is out of the ordinary, however, to see a colored musical director measuring out time and running things musically in a Broadway Theatre with a white production on the boards. J. Rosamond Johnson of the late team of Cole and Johnson, is filling just such a unique position.

The newest theatre in New York City is the Folies Bergere, which is conducted under the management of Henry B. Harris and Jesse B. Lasky. The house, which is located at Broadway and 46th street, is patterned after the Folies Bergere of Paris. Not only can the playgoer appease his appetite for dance and song, with beautiful women elaborately gowned, but can satisfy the cravings of the inner man along culinary lines. On the first floor nothing but tables and chairs are used and provisions for eating are also made on a part of the second floor.

It is in this theatre with its Parisian idea that J. Rosamond Johnson is directing the large orchestra composed of white musicians as well as training the members of the midnight revuette entitled 'Hello, Paris." A little over two weeks ago I had the pleasure of attending the initial performance of "Hello, Paris," the occasion marking the first time in America of a midnight revuette. It was truly a midnight revuette with emphasis on the midnight, the performance starting after 12 o'clock and ending around 2 o'clock. Announcement was made from the stage that the composer of the music to the revuette would conduct the orchestra, and Mr. Johnson was applauded as he appeared in the orchestra pit.

The theatre management is extensively advertising "The Siberian Whirl," as danced by Harry Pilcer and Minerva Cloverdale, as the hit of the production. The music was written by Mr. Johnson, as were the other musical numbers of the piece. On the program appears the name of another colored performer, J. Leubrie Hill, who was responsible for the lyrics, some of which have been cleverly written. Mr. Hill starred at the head of his own show last season, and has also been connected with the leading colored theatrical organization. His humorous character of "Sandy Turner," chairman of the corporation in "Bandanna Land," is well remembered by many.

Messrs. Harris, Lasky and Wayburn deserve much praise for taking such a broad-minded stand in giving J. Rosamond Johnson and J. Leubrie Hill an opportunity to make good, and the advantage they have taken of their opportunities should result in the colored composer again coming into his own.

So, taking all things into consideration, when I observe the individual successes being scored on Broadway by colored artists, I am compelled to break away from the ranks of the calamity howlers and join forces with those who see light ahead.

WHAT THE "JIM CROW" SYSTEM MEANS.

Freeman 1-28-11

The colored people of Portland, Ore., are seeing a little of what is popularly known as the "Jim Crow" system in one of the theaters. They are making a strong protest, but it appears that the thing is on and that there is no escape.

The "Jim Crow" system or discrimination against Negroes, as it is generally known, is an effort at reducing the opportunity of social contact between the white race and the colored people. It does not mean, as many think, that the colored people are enduring hardships through lack of actual accommodations in hotels, theaters and so forth. The restrictions in such matters are severe only from the standpoint of of a common citizenship, and not that physical suffering is entailed. This common citizenship should mean unabridged rights. And we believe that in principle much more is admitted colored people of the United States than is permitted in the practice. That it is to say that the owners of theaters, hotels and such places who discriminate are not actuated as a rule by any motives of their own. They are out for bread and butter, and they soon learn to know the hindering causes. Should they elimi-

ate them? That's the question.

Prejudice has had much to do with the drawing of lines, but reason has had also very much to do with it. In spite of those larger principles of general citizenship, the society idea shows up in the midst. The veriest Socialist "has his lines," although they may be few and far between. However, in matter of principle one is the same as a thousand. A little retrospection will convince the most skeptical individual that he is not without his scruples.

We may set down the proposition safely that public conduct is but the reflex of private conduct, meaning further that as the people act in their homes in such matters—any matter—such will be their ruling inclination when in public. Is it necessary to carry the matter to its furtherest conclusion? We think not. Will the proposition be successfully contested? We think not.

Owing to the known views of both races, we have nothing to urge that would suggest the breaking down of the family walls. Every man's home is his castle; he will conduct it as he wills. It is plain that the social spirit that pervades at home will follow out into the outer life wherever there is a social tendency. The hotels, theaters and drinking places are quasi-social, reflecting in some part the home; consequently we will see a repelling tendency in kind wherever there is the contact. This is the Genesis of the business, and also the Revelation. Whatever may happen will detract but very little from the situation as stated. The condition is not without good. It makes for a kind of preparatory, a waiting period, wherein Negroes may qualify—earn money, get experience and in all ways become equipped for a better day in their affairs. Money and experience mean hotels, theaters and so forth by the colored people, and by which they may enjoy the sweets of life, even should the thing of the destruction of the family barrier never come about.

It is noted, too, that the present condition has made for race pride, a most satisfactory asset when manifested in such helpful ways. This has nothing to do with impudence or anything that smacks of that "all too important" state that we mistakenly get in at times.

In the past a favored few colored people got by unmindful of the rest, and who were no less aristocratic in their bearing towards the rest than your most aristocratic white people. So it appears that if the Divinity figures in earthly affairs, He has not been as careless as we sometimes think. We in our stress to get on would save "me and my wife, son John and his wife," but the devil for the rest of us.

Freeman 7-15-11

The Crown Garden Theater, Meridian, Miss., has opened up under new management.

NEGRO IN THE SHOW WORLD.

(By Augustus J. Smith.)

To the colored people in the show business: In reading this article and others which will follow, I wish that you would bear in mind that I do not claim to be a historian of the stage, but simply present facts as I have picked them up here and there, and if I overlook anyone it is a mistake of the mind and not of the heart. In this, the first article I will deal with the Negro in out-door amusements, and in the passing article I will deal with the Negro in other branches of the show business. In reading, don't be too harsh in your criticisms, as I have explained myself fully above.

The day of the Negro in out-door amusement has come. It now remains to be seen whether or not he will take advantage of his opportunities. For the first time in the history of out-door shows, the Negro is being given a chance to show his ability. Although there have been many Negro bareback riders, acrobats, tumblers, etc., there is only one that remains in circus history, and that one is "Ole Lewis," one of the most graceful riders that ever stood on the back of a galloping horse. I have heard the above said more than once by white performers who worked with Lewis in the old John Robinson circus, during the seasons of 1878-9-80. I have also heard him favorably spoken of by old residents of the South, who have had the pleasure of seeing him ride. But with prejudice growing stronger in all professions, and more especially in the out-door show business, the management for self-protection, had to gradually eliminate the Negro. Outside of a few bucking mule riders, there hasn't been (with but two exceptions) a noted Negro circus performer. The two exceptions referred to being the famous Dr. Jim Key, the trainer and owner of the noted educated horse of the same name, and Eph Thompson, owner and trainer of Eph Thompson's elephants. Now come the Wild West shows. Opening a new field for the Negro in the show business, under many names, and passing for Indians, Americans, Arabs, etc., we find the Negroes. People are daily dumfounded at their skill and dexterity, and applaud, shout, whoop and holler, and have no idea that the entertainer is a Negro. But there is one who will not get away from his race. And that one is the one bright, bright, particular shining star in the wild west world, Bill Pickett, the Dusky Demon, the only man alive who ever fought bare handed a full-sized Spanish bull, and who daily throws a steer that weighs from 1,500 to 1,700 pounds, and is the star of stars with the 101 Ranch Wild West Shows. It now remains to be seen whether or not the Negro will take advantage of his many opportunities in the out-door amusement world and establish himself so firmly that nothing less than an earthquake can dislodge him. I came very near forgetting "Terrible Terrell," the world's greatest high diver, who daily amuses thousands with death defying leaps of 135 feet through space into a tank of water three feet wide, three feet long and three and one-half feet deep, and is said to be the most graceful diver on earth, regardless of color. Let us hope that the Negro will advance himself so far that the next generation will have the pleasure of seeing a large colored circus or exhibition of expert horsemanship.

"You knock me hard," said Rastus Snow, "but I know things that you don't know. And if you don't watch me, first and last, you'll wake up and find me out of your class."

Freeman 7-22-11

The Colored Vaudeville Benevolent Association of New York will give their third annual carnival and minstrel festival at the Manhattan Casino, Thursday evening, August 10, Eighth avenue and One-hundred-and-Fifty-Fifth street, New York. Harry Prampins, C. V. B. A. Band, Walter F. Craigs' orchestra and the the New Amsterdam orchestra will all furnish imposing music.

BLACK PATTI AT THE ALHAMBRA THEATER.

The Famous Diva Makes Her First Chicago Appearance as a Musical Comedy Star, in Speaking Part Successfully. Julius Glenn Blossoms as a Real Comedian.

Freeman 9-30-11

(By Sylvester Russell.)

There was a football rush to the box office to get seats at the Alhambra theater when Madam Sissieretta Jones, known as Black Patti, and her musical comedy company opened a week's engagement at that house September 24th, in the tropical three-act musical comedy, "In the Jungles," book by W. A. Cooke and Al F. Watts, lyrics by Alex Rogers and music by Will Marion Cook. The story which is imanginary, deals with a Baptist missionary society disconnectedly interested in a young lady who has been lost in the jungles but discovered there after she had been made a queen by the natives, but is brought back by a confidence man, a lawyer detective and a valet to the confidence man, named Count de Rocky Ford, but afterwards Mr. Hamilton Hogg. Black Patti, who is not named in the cast of characters, a mistake of the playwrights, enters as the star in the second act and it was at once discovered that her work as an actress has now broadened to such an extent that she can be termed an artist and her present day experience is equal if not greater and more capable than the average white actress in musical comedy. In a speaking part she was surprisingly at ease in a short but well written course of dialogue. Her first song, "My Jewel of the River Nile," once more revealed the fact that this woman as a singer is the marvel of her day, so remarkable has been the preservation of her vocal power and sweetness of voice. Her finished method of phrasing and perfect articulation is still superior to any female singer of her race. Her rendering of "Home, Sweet Home," very appropriate, but in an improper scene, brought her volleys of applause, as was also accorded her on her first entrance. Her jungle costume was a rare object of admiration and her gown in the last act was of blue satin, with short en train, covered with beaded lace and embroidered with gilded fringe. The man who made fun was Julius Glenn, formerly of "Wangdoodle Four," but now a featured comedian with this company, and it was at once seen that Manager Voelckel, who brought out the late Ernest Hogan, is still an expert in the discovery of good comedians. "Never Let the Same Bee Sting You Twice" was Glenn's first song, which went good and his other song, "Plant a Watermelon On My Grave," failed to get the applause it deserved, but a tiny dance first Al F. Watts and then by Glenn, brought forth whistles and screams from the audience, infringing upon the next scene. As a comedian, Julius Glenn is now the most promising individual delegate in the large field contending to become a star. He has a large unfinished catalogue of jokes which are void of method, undeveloped, and need completion. In one scene where he cries slightly and cleverly, if developed, would make the house roar and the importance of sticking to the course of the character he portrays will some day soon make of him a great comedian if not a star, which is perhaps a lot to say when he considers who is saying it. Al F. Watts, as a confidence man, in the straight, was a very good actor. W. A. Cooke, as the tramp disguised detective, lawyer, was decidedly clever and funny and made a hit in the song, "Roll a Little Pill For Me." Tillie Seguin, who is the leading soubrette of the company, showed talent in everything she undertook, especially in a love scene with Julius Glenn, which held attention. Black Patti's "Baby Rose" and a duett by Charles Bongia and Miss Seguin were also hits. The greatest musical number of the evening was the quartette "Love is King," by Black Patti, Charles Bongia, Jeannette Murphy and others. William Greer, who played Rev. Brown, gave ample satisfaction. Others in the cast were Zel Bledseaux, John Grant, Marie Greer, Fanny Morton, Mabel De Heard, Rose Payne, Johnnie Livingstone, Zittella Mason, Mayme Smith May Evans, Ada Douglass, Nellie Peterson and others. The music of Will Marion Cook, while not quite up to his past record, gave considerable proof of his capability in the quartette of the last act. The opjening chorus of the second act was tuneful and the first number allotted to Black Patti was recitative and lacked the flow of melody at times which attracts the ear when a well known composer's new music seeks acquaintance. The new Patti show as a whole is exceptionally good and only suffers in lack of size but as large companies are going out of fashion people will soon get used to seeing a small show with real artists. If there is not always a scream there is a constant flow of humor, which makes you laugh at real Glenn comedy and scenes created by the authors, which all told, makes the "Jungles" a winner. The play was staged by JJerry Mills and the scenery was all that could be desired in Jungleland, and the pranks and the costumes of the natives added charm to their oddity. The jungle scene is laid in Zambesia, a village home of Gumbula's tribe in Central Africa.

LYRE THEATER LOUISVILLE, KY.

Freeman 7-29-11

The Lyre Theater opened Monday night, July 24, under the management of the Evans Bros., to a record breaking attendance. This house has been newly decorated and remodeled. The bill opened with the Arntes, Billy and Grace, in a new act, which was a scream. This team seems to be very popular with the Louisville audiences. Miss Grace Arnte sang "Teasing Rag" very good. The next act was Billy Cross, known as Poor Boy. This was his first time in Louisville, and he is a good comedian, and made a good impression on the Louisville audiences. Then came those popular girls, Brown and Delk, clever singing, dancing and character artists. They were warmly welcomed the minute they made their appearance, and Miss Delk was good in her character song, "When Mariola Does the Cubanola." Miss Rosa Brown was a complete knock-out when she sang "That's Why They Call Me Stine." The closing act was May and May, which was the storm of the bill. This being their first appearance in Louisville, they open very big, and their first song, "The Sweetest Man in Town," was a sure hit. Butler May sang "Get You a Kitchen Mechanic," and it stormed the house. He was compelled to take several encores. The closing song, "Alabama Bound," was heartily received. Without a doubt this was one of the best acts seen in Louisville, and closed a good bill.

Levy's Arrest Surprises Theatre Managers

New York 11-9-11

The arrest of Harry A. Levy, assistant manager of the Lyric Theatre, on October 30 for denying Louis F. Baldwin the right to occupy seats in the orchestra of theatre, although he possessed tickets, has created no little confusion along Broadway, as Levy's arrest was first regarded as a joke.

When the case was called for trial, November 2, in the Seventh District Magistrate's Court before Magistrate Charles W. Appleton, the plaintiff being represented by Mr. McDougald of the District Attorney's office. Levy apparently thought that he would be discharged. His lawyer frankly said he did not expect the District Attorney's office to be interested in so "trivial a matter." Both Levy and his lawyer came to their senses, however, when Levy was held for trial on a criminal charge. Levy and his host of friends representing the theatrical trust were simply bewildered.

Even a civil action heretofore has seldom been brought, and the idea of proceedings of a criminal nature was quite too much. So lightly did Levy and his friends consider the matter that they thought it unnecessary to bring their bondsman to court. No great promise can be held out for Levi's conviction, for there will be no jury, but three judges will hear and determine the case, according to the custom in Special Sessions.

A conviction will, therefore, depend largely upon the attitude of the judges. Conviction or not, the wide circulation in the press that a white man has been held on a criminal charge for discrimination against a man by reason of his color will inspire a more wholesome respect for colored patrons of New York theatres. In taking up this matter Mr. Whitman has shown that he is the District Attorney of all the people. In assigning his colored assistant to the case he showed every evidence of good faith, for he knew Mr. McDougald had both the ability and the disposition to push the matter to the bitter end.

The colored people of New York have nothing but praise for Mr. Whitman and Mr. McDougald for striving to give to every citizen, irrespective of race or color, the equal protection of the law.

THE OCMULGEE THEATER, MACON, GA.

Freeman 8-5-11

The colored amusement park of Macon, Ga., is the Ocmulgee, which has been in full bloom all summer.

The Russell-Owens-Brooks Stock Company filled a successful engagement and is now playing Jacksonville, Fla.

The house is now under the management of Mr. A. Gates and has been pleasing the patrons very much with all new musical productions, including two acts, assisted by the team of Taylor and Taylor, who have been heartily received for eight weeks.

Miss Tessie Leggs is scoring with her singing and dancing.

Miss Lilla Walker is a very pleasing little soubret.

Billie Reeves is still funny as ever.

Kid Bootes is getting his share of applause as a dancing comedian.

That famous battery of Butler and McGarr has left Atlanta for awhile and has joined hands with Mr. Gates' company.

The entire bunch sends regards to the profession.

THE DIXIE THEATRE OKLAHOMA CITY, OKLA.

Freeman 8-12-11

It is one of the coolest and best theatres in the Southwest for colored people only. Mr. H. Drakes, our manager, is a stage man of years' experience and is delivering the goods. The house is packed every night. Miss Effie Johnson, our little soubrette, is cleaning up singing her song hit, "Take Care of Yourself Stranger." Drake sends the crowd away full of laughter with his own song, "Mandy Loves Dat Hobble Skirt." He deserves great credit. . . . . The commencement exercises of Douglass High School, held on the 25th inst., at the auditorium, were a brilliant success. The young ladies and gentlemen acquitted themselves well. . . There was quite a swell dance at Tucker's hall Monday night, given by some of the lady teachers of Douglass school.

Stage. Theatrical Troupes and Plays - 1911.

Economic Phases, etc.

PENSACOLA, FLA.

THE BELMONT THEATER.

By Walker W. Thomas.

The Cox Trio are still going big. The house is packed every night. Baby Cox is a little wonder. She is the youngest of them all and is worth going miles to see. Mr. and Mrs. Cox are in the first class of them all, says Mr. Jacoby.

The Too Sweets, after three weeks in Augusta, Ga., are now at the Belmont street theater, filling a three weeks' engagement, and will open on the Northeastern time July 31, at the Gaither theater, Cincinnati, O. Little Cuba, the champion buck dancer, is still holding the title, after winning a $50.00 contest in Atlanta, Ga. The Two Sweets send regards to all in and out of the profession.

After a successful engagement of three weeks, that boy, Wayne Burton, will open at the Lagmans' theater, Mobile, Ala. Great plans are ahead for the new Belmont theater.

The Freeman is for sale at the show every Saturday night, also at all colored drug stores. If you want one leave your address at the drug stores and one will be delivered to you.

The Minnehaha Theatre, Washington, D. C., formerly owned and managed by Andrew J. Thomas, now of the Howard Theatre, has been taken over by Ralph Mason Tyler, son of Auditor Ralph W. Tyler. In the future the house will be run strictly as a first-class moving picture theatre. The Minnehaha Theatre is one of the finest moving picture theatres in the country controlled by and for colored people, and is located on You street in the midst of a progressive population of more than 20,000. Young Tyler is not yet twenty-one years old and is one of the youngest managers and proprietors in the country. He assumed control of the house Monday and a large attendance has marked the first week of the house under his management.

LINCOLN THEATER, LEXINGTON, KY.

Brown and Delk, that great favorite sister singing and dancing team, just closed two very successful weeks here and crowded the house nightly. Miss Rosa Brown sang "Portorico" and "Shine" and was a scream, forcing a curtain call nightly after each performance. Miss Rio Delk singing "Oklahoma Twirl" with Miss Brown at Piano went big, and this week she sang "Toledo Tune" and was the greatest thing seen in this house this season. And they certainly did dance some. Everybody sorry to see them go. The week of July 17 Miss Mable Gant and Picks. But look who is coming soon. Kolored Kandy Kids. Watch for date. Miss Many D. Allen, Lexington's favorite soprano singing illustrated songs, always makes a hit. Get the habit. Read The Freeman. For sael at Lincoln Theater.

THE CROWN GARDEN THEATER, INDIANAPOLIS.

The Crown Garden presents one of its very best bills this week. Leroy Bland, impersonator, is an artist of ability. He stands with the very best in his line of work. His afterpiece, a description of an aged Negro before a judge for a petty offense, was the very height of the rhetorical art. He made everybody like him.

Abbie Mitchell sang entrancingly. She has made herself a favorite, receiving the hands as she appeared. Her ragtime number was one of the best seen on the Crown stage. It was rapturously received.

The Arnolds, Billy and Grace, lately from Europe, gave a wholesome treat of fun. Billy is good and clever; Grace is great. She knows what to do and how to do it.

Steward Hanley does some good monologue work, out of the ordinary, therefore refreshing.

Excellice and Frankes (white) are a pair of punching bag artists. They are the best that ever happened. They also do a pleasing talking turn.

Sterling Bros. (white) give a very good exhibition on the bars and rings. They do some startling tumbling, also.

As the colored press was informed that the Howard Theatre had been opened as a "test case," quite naturally more than ordinary interest was taken in the future destiny of the pretty little playhouse. From the beginning it was found that the colored residents of Washington were exceedingly grateful to the theatre management for giving them such a beautiful amusement place, but that their admiration and gratification grew cold when it came to the question of price of admission.

With the best of intentions the press informed the owners of the Howard Theatre that they were asking too much money at the box office for seats, and the suggestion was made in THE AGE and other papers that there would be less vacant seats if the price of admission was lowered. But little attention was ever paid to the advice voluntarily given, and the theatre built for colored people has been leading a precarious existence.

Several days ago the owners of the house, having determined that the colored residents were non-appreciative and much preferred to be "Jim Crowed" rather than attend a theatre of their own, leased it to Andrew J. Thomas, owner of the Minnehaha and Star theatres of Washington, for ten years. Mr. Thomas is one of the well-known colored residents of the capital city. He will assume charge Monday, October 23, and it has been given out that a "monster bill" will be presented opening week.

The passing of the house from a white to a colored management will be watched with much concern by colored people in and out of Washington. The white owners are packing up and getting ready to bid *au revoir* to the colored playgoers of Washington, while Manager Thomas is preparing to "make his entrance." The former are leaving with memories none too fond and pleasant when they grow reminiscent and think of the box office, while the latter is enthusiastically entering upon his new duties with a determination to show that Washingtonians possess a sense of appreciation.

There are many who, it seems, share the opinion of the builders of the Howard Theatre that Washington is a bad show town so far as colored attractions are concerned, and that the colored residents are indifferent and will not support an up-to-date theatre conducted in their interest. Here is a part of a letter received this week from a friend in Chicago, who has been watching closely the career of the Howard:

I see by The Age that the Howard Theatre is under a new management. The new lessee has an elephant on his hands, as it takes the biggest kind of an attraction to wake up the Washington Negro. Nothing like two shows a night will impress him. Then the kind of vaudeville they offer is no better than the small shows are giving, and the Howard is a very expensive house to operate, as the city officials make you keep a man at the electric switchboard all the time the house is open; also a house fireman, which means money. * * *

I have time and time again maintained that Washington, D. C., is not a bad show town and have more than once sought to show why I think to the contrary. No matter what the builders of the Howard Theatre, my Chicago acquaintance and others think, I still contend that Washington is a good show town and that the Howard Theatre can be put on a paying basis.

Manager Andrew J. Thomas has an excellent chance to prove that he is a better theatrical man than his predecessors, and it is hoped that he will heed the advice given him more than they did. Mr. Thomas must remember that he cannot expect to produce the same acts as presented at the Minnehaha and Star theatres, charge fifty and seventy-five cents and look forward to the colored people flocking to the Howard in large numbers. If he presents ten, twenty and thirty-cent vaudeville acts he must charge accordingly. Furthermore, if he intends to book colored acts that play over the larger circuits he must not think they are going to the Howard Theatre for half the money

Harry Kraton leaves for New York to start for Vienna directly after his engagement at the New Grand. He may not return to America but will live in the old country. Ole, Black and Jones, Henderson Smith and others are members of a British actors' association.

MONTGOMERY, ALA.

THE QUEEN THEATER

Just a word from the Queen theater, at Montgomery, Ala. The company is now headed by Williams and Shackelford, with their sweet-singing little soubrette, Miss Flossie Collins. They opened on the 10th,

Stage, Theatrical Troupes and Plays—1911.

Economic Phases, etc.

Theatre Not to Draw Line

The announcement in last week's issue of THE AGE that Harlem was to have a new theatre, to be located in 138th street, between Fifth and Lenox avenues, and owned and controlled by colored people, seems to have caused no end of comment not only among the colored citizens of Greater New York, but among the whites as well. The white press of the city has given the project more than passing attention in its news columns. 12-7-11

One statement made by several of the papers which the officers of the amusement concern desire to correct is that the theatre is to be built for colored people only. The promoters of the concern do not believe in discrimination in public places of amusement, and therefore would not be guilty of conducting a playhouse where a person would be liable to discrimination on account of race or color. While the theatre will be built for the convenience of the colored residents of Harlem, there will be no drawing of the color line. We have been subjected to unjust discriminations with such marked frequency that we are devout believers in the Golden Rule: *Do unto others as you would have others do unto you.*

WHITE RATS MAKE REPLY

AS there are at least two sides to every question, and knowing how unfair it is to give publicity to one side without according a similar privilege to the other, I take pleasure in publishing a letter forwarded THE AGE by Harry Mountford, secretary of the Board of Directors of the White Rats, in which he writes on behalf of the White Rats, taking exceptions to several charges appearing in the article published in last week's issue under the caption, "A Word of Warning."

Mr. Mountford's letter follows:

23-11

Chicago, March 18, 1911.

To the Editor of The Age:

A copy of an article by Mr. Lester A. Walton appeared in your issue of the 16th was forwarded to me from New York. May I say something to Mr. Walton and to yourself regarding this matter?

Mr. Walton states: "Although less than a year ago efforts were made to induce them to co-operate," etc., etc. "Letters were sent to the officers of the White Rats." If such letters were sent, I have no knowledge of them being received. No letter was sent to me that I received on this subject, and I, as it is well known, am the general organizer and business director of that organization.

Mr. Walton further states: "However all manifestations of good will on the part of the colored Thespian were ignored." This is entirely incorrect.

With respect to the interview which Messrs. Charles H. Moore and Anthony D. Byrd had with me, I did not know that this interview was to become public property, or I would have placed everything in writing before these gentlemen, so that there could have been no mistake as to what occurred or what our intentions were at that interview. There was no "veiled threat" in my statement that if the Colored Vaudeville Benevolent Association failed to join the labor branch, a colored branch would be formed. Naturally we do not wish to oppose or in any way hurt any other organization of artists working for the betterment of their conditions, and therefore we first made the proposition to the C. V. B. A. Of course, if that organization cannot see its way to become a protective organization for the colored performer, but will continue to confine its efforts purely to benevolence, a protective organization for the colored artist must be formed; and no protection of any artist at the present moment will be of any avail, which is not affiliated with the American Federation of Labor; and no protective order of artists can affiliate with the American Federation of Labor except through us.

There is no particular odium or discredit cast upon any person by asking them to become a branch of this organization. There is a Hebrew branch; there is a chorus branch; there is a Japanese branch; there is a Hawaiian branch. Why should there not be a colored branch? All self-governing, self-supporting, but working under the central direction of our Board of Directors. They elect their own officers, they control their own finances, and are practically in the position of the States in these United States.

It seems to me that Mr. Walton's article is an attack on unionism, covered up by mis-statements regarding this organization. Up till I read Mr. Walton's article I was unaware there was any feeling of distrust in the hearts of the colored artists of this organization, planted there by us. Any person who at this time seeks to set the various branches of the amusement profession at variance is aiming not at the welfare and betterment of conditions, but on the contrary by attempting to create distrust and suspicion and jealousy between artists, is fighting the battle of the manager.

Mr. Walton asks us three questions, which are as follows:

1. If the colored performers join the union will the ban be lifted by the White aRts relative to colored acts headlining the bills on the big time?

There never was any such ban, and we defy any person to prove it. This organization has never issued such orders, commands or even requests.

2. Will the white performers refuse to work on a bill whenever a colored act is mistreated?

Yes.

3. When a strike is declared will the colored performer be the last to return to work, if at all?

No one knows that a strike will be declared. There are other ways of settling differences besides that; but if a strike were declared, all who came out would go back together or no one would go back.

I hope that you will give this article the same publicity as Mr. Walton's, and that it may remove some of these hypothetical and imaginary difficulties which your correspondent saw.

Yours very truly,

HARRY MOUNTFORD,

Secretary Board of Directors, White Rats Actors' Union of America. General Secretary Associated Actresses of America, affiliated with American Federation of Labor.

Mr. Mountford states in his letter to THE AGE that he is general organizer and business director of the White Rats. Holding two of the most important offices in the organization, he should know more about its business. Yet, he either shows an amazing lack of unfamiliarity with the affairs of his organization or he has become afflicted with a lapse of memory on some matters affecting the colored vaudevillian—a case which, if true, should attract the attention of some of our medical experts.

I personally forwarded Mr. Mountford an article written some months ago by myself, in which I suggested that the White Rats co-operate with the colored vaudevillian with a view to establishing friendlier relations between the races, but as Mr. Mountford does not remember ever having received the communication I will presume that it was misplaced in the mail. Probably Mr. Mountford will recall when the Colored Vaudeville Benevolent Association sent the White Rats tickets to attend an entertainment and ball given a little over a year ago at Madison Square Garden. If the incident is fresh in his memory he will not deny that the tickets were returned with a letter couched in language sufficiently clear for the colored vaudevillians to understand that the White Rats did not care to accept any courtesies from the Colored Vaudeville Benevolent Association. It was the consensus of opinion among the colored artists that the White Rats could have accepted the tickets with thanks. Nothing more was expected.

It is possible that Mr. Mountford thinks that the colored performer has become so callous owing to the discrimination to which he is daily subjected on account of color that he is not susceptible to the many little evidences of incivility which he ofttimes encounters. Probably Mr. Mountford and his associates were unconscious that they were treating the colored vaudevillian discourteously in returning the tickets for the Colored Vaudeville Benevolent Association dance, as well as many other similar incidents which might be related if time and space permitted.

It is rather confusing when Mr. Mountford writes that he did not know that the interview between Messrs. Charles Moore and Anthony D. Byrd was to become public property, when on the other hand he expected them to tell the members of the association Tuesday evening, March 21, all that took place at the conference. There was no occasion for the representatives of the two organizations going into executive session; furthermore, what was told Messrs. Byrd and Moore was stated to me by a representative by the name of Mr. Hill, who called at THE AGE office a few weeks ago and who had a talk with me relative to the Colored Vaudeville Benevolent Association affiliating with the White Rats.

As Mr. Mountford seems to form so many conclusions from the article appearing in THE AGE last week—conclusions which show him to be so often in error—I suggest that he read the article again and give it some little thought. Messrs. Byrd and Moore did not claim that the White Rats had made a veiled threat. I formed such an opinion without their assistance.

I note Mr. Mountford's declaration which reads:

> No protection of any artist at the present moment will be of any avail which is not affiliated with the Federation of Labor; and no protective order of artists can affiliate with the American Federation of Labor except through us.

No comment is necessary, and the position of the White Rats on that subject is made perfectly clear.

I desire to call Mr. Mountford's attention to his charge that my article of last week was an attack on unionism, yet in his hasty perusal of the article in question he evidently failed to read the following:

> I do not wish to be understood as being opposed to labor unions; neither am I against white and colored theatrical performers co-operating for the benefit of all concerned. I believe in organization, but in view of the unfriendly attitude of the White Rats toward the colored performer in the past it is difficult for me to believe that there is not somewhere in the woodpile hidden something dark and mysterious.

In answer to my question: If the colored performers join the union, will the ban be lifted by the White Rats relative to colored acts headlining the bills on big time, Mr. Mountford says that there never was any such ban. And yet it has been nearly three years since a colored act headlined a bill in New York at any of the large vaudeville houses. The case of Bert Williams, who appeared in vaudeville for about two months last spring in Greater New York, and yet was not headliner one week during his highly successful appearance, is cited for consideration as well as explanation. Mr. Williams was at the Victoria Theatre for about a month. He was the hit of each bill as well as the principal box office attraction, nevertheless the management was afraid to advertise him as topping the bill. When the query was made why Mr. Williams was not given the prominence due him, the answer was given from authoritative sources that opposition on part of the White Rats, who do not favor colored acts headlining bills, was responsible for the state of affairs.

It is true that Mr. Mountford and his organization are striving valiantly for recognition—working hard to muster from the ranks of the variety artists—white and colored—a force strong enough to command recognition and bring about a condition enabling them to realize their aims. However, as to the differences existing between the White Rats and the managers, that is a matter in which I will not take the liberty of assuming the rôle of a meddler. In this instance I am only engaged in looking after the interests of the colored performer, which I am trying to do to the best of my ability. I am not making a fight against the White Rats or against unionism, but doing my utmost to get the colored vaudevillian to first consider seriously the step he is about to take, whether in the affirmative or in the negative. There is no need of him being in a hurry, and I advise him to *take his time.*

A WORD OF WARNING

THERE is a quotation which reads: "Once to every man and nation comes the moment to decide." Whether it be true that we are allowed but one grand opportunity to make up our minds on important questions affecting our future welfare, I will not undertake to discuss. However, I will venture to assert that to all races and classes of people, as it is also the case with individuals, we are at times confronted with problems calling for the exercise of all the discretionary power we can muster in order that we may not take a fatal step—one productive of misfortune and disaster, rather than success and prosperity. Such to-day is the position of the colored vaudevillian.

To use the vernacular of the street, "There is something doing in vaudeville circles at this time," and the colored performer is not playing a minor part in the theatrical drama which is being enacted behind the scenes. For the first time in the history of the theatre, overtures are being made for him to actively participate in a battle of wits, and the question arises—Should he heed the bugle call to arms or turn a deaf ear to all entreaties to enlist.

For some months the White Rats, an organization composed of white vaudevillians, have differed, to a marked extent, from the prominent vaudeville man-

agers relative to policies affecting the performer. The differences of the opposing factions have even been taken before the local authorities for adjudication, and the managers came out victorious in the first skirmish. Only a few days ago the leading vaudeville managers organized an association for their mutual benefit.

About three months ago the White Rats became a branch of the American Federation of Labor and now espouse the cause of the labor unions. A few weeks after the White Rats became unionized the Colored Vaudeville Benevolent Association was asked to ally itself with the Federation of Labor. After weeks of investigation and consideration the invitation was declined with thanks, the association making known that it was organized on benevolent lines and not with a view to becoming a union body.

For some reason, best known to themselves, the White Rats have manifested an unusual desire to become commingled with the colored vaudevillians during the past month or so, although less than a year ago efforts were made to induce them to co-operate with the colored performers for the express purpose of establishing friendlier relations between the races. Letters were sent to the officers of the White Rats, and on one occasion overtures were made through THE AGE. However, all manifestations of good will on the part of the colored Thespian were ignored.

Today the white vaudevillians are showing an inclination to be friendly, and the colored vaudevillian, knowing the discriminating attitude of the former in the past, is somewhat perplexed and mystified at this sudden change manifested by the White Rats. It must not be construed from the new position taken by the White Rats that they desire to become chummy with the colored vaudevillian; not in the least. Their announced intentions of wanting to be companionable should not be considered in that sense. They entertain an inclination to have the colored performer affiliate with them, not be one of them.

In other words, the White Rats have asked the Colored Vaudeville Benevolent Association to become unionized, but it has been made perfectly clear that no colored performers are wanted in the White Rats. It has been explained that the constitution expressly forbids admitting colored Thespians—a constitution which reminds one of laws operative in some sections of the country which are anti-Negro in character.

In response to a letter sent the Colored Vaudeville Benevolent Association a few weeks ago, Charles H. Moore and Anthony D. Byrd called at the headquarters of the White Rats last Thursday and had a conference with Harry Mountford, one of the prominent officers of the organization, with reference to the colored performer affiliating with the whites. The subject at issue was frankly discussed, but no conclusions were reached. Messrs. Byrd and Moore promised to have the proposition given further consideration at the next meeting of the association, which will be held next Tuesday evening. Before leaving the visitors were given to understand that if the Colored Vaudeville Benevolent Association failed to join the labor union, a colored branch would be formed by the White Rats.

To my mind, the declaration that if the Colored Vaudeville Benevolent Association does not become a union body then the White Rats will form a labor organization among the colored vaudevillians, is a veiled threat. That the white variety artists are particularly anxious to get the colored brother into the union is glaringly apparent. But why? That is the question.

I do not wish to be understood as being opposed to labor unions; neither am I against the white and colored theatrical performers co-operating for the benefit of all concerned. I believe in organization, but in view of the unfriendly attitude of the White Rats toward the colored performer in the past, it is difficult for me to believe that there is not somewhere in the woodpile hidden something dark and mysterious. Why this mark of affection shown all at once?

Furthermore, I do not favor the changing of the constitution of the Colored Vaudeville Benevolent Association in order to make it a labor body. The incorporators of the association effected the organization for benevolent purposes, as its name implies. It was formed ot take care of the sick and bury its dead. It was not organized to antagonize the managers or the performer, but to work harmoniously with all. The Colored Vaudeville Benevolent Association should continue to operate along the lines set forth in its constitution. If a union of colored Thespians must be organized, then so well and good, but keep the Colored Vaudeville Benevolent Association intact.

Let the colored vaudevillians take their time in reaching a decision relative to joining the union; let them consider and reflect. Then, let the White Rats dissipate the feeling of distrust they have strongly planted in the hearts of the colored artist by setting forth their position on these points:

1. If the colored performers join the union will the ban be lifted by the White Rats relative to colored acts headlining bills on the big time?
2. Will the white performers refuse to work on a bill whenever a colored act is mistreated?
3. When a strike is declared will the colored performer be the last to return to work, if at all?

The Grand Central of Dallas, Tex., is playing to standing room only houses every night with one of the largest stock companies in the state. Miss Fay Ethel Chappell, soubrette; Emma Johnson, soprano; Jesse Burney, singing and dancing soubrette; Frankie Edward, singing and dancing; Mrs. T. Bruton, prima donna; Bessie Howard, soubrette; Francis Manley, straight; Walter (Du Du) Williams, Robert Ellis, the laughing leg man; Richard Edward, singing comedian, and Clarence Rucker.

ASBURY PARK BATHING SITE HAS BEEN RESTORED

Colored Bathers Now Having Fun With the Waves at Old Location

BEACH COMMISSION ACTS

Gives Up Idea of Building Bath House at Eighth Avenue—Cause for Change of Attitude Not Made Known.

7-27-11

Special to THE NEW YORK AGE.

Asbury Park, N. J., July 26.—Bathing conditions at Asbury Park for colored people have returned to the old order of things and the Negro citizens of this place and surrounding cities are jubilant. Monday bathing was resumed at the old point, between First and Second avenues, and it is predicted that from now on the park will be crowded with colored visitors as in the past.

The Beach Commission has not made publicly known why the plan to erect a bath house at Eighth avenue was abandoned. The only action taken was to make public the information that colored bathers would be alloted their former bathing place after Monday of this week. A large building, containing a swimming pool, has been erected on the site formerly occupied by the bathhouse used by the colored bathers, so the Beach Commission has had a bathhouse erected in the sand for the accommodation of the colored visitors, which is perfectly available.

Although the Beach Commission decided about a month ago to change the site of the colored bathers because of the presence of the building housing a swimming pool, etc., between First and Scond avenues, it has evidently been concludd by the bathing commissioners that the swimming pool at the colored bathing grounds can be in close proximity without causing racial strife as first feared.

The colored citizens have been up in arms over the position taken by the Beach Commission some weeks ago in depriving the Negroes of their favorite bathing place, and they have been threatening to show their displeasure at the polls, the present administration being Republican.

Dr. W. J. Parks and the Rev. A. E. Jensen led the fight for bathing privileges for colored people at Asbury Park.

FINED $500 FOR DRAWING LINE.

JUDGMENT for $500 damages was awarded Mrs. Minerva Miller against the Paterson Show House, 136 Market street, Paterson, N. J., by Judge W. Carrington Cabell in the Passaic District Court Saturday, Mrs. Miller suing the defendant for damages for discriminating on account of color contrary to the statutes of New Jersey.

The decision of Judge Cabell, who is a Southerner by birth, has attracted more than ordinary attention throughout New Jersey, as the ruling of the court was to the effect that public places of amusement cannot discriminate against citizens on account of race or color.

Mrs. Miller, who is the daughter of the Rev. Harvey Anderson, a minister of the A. M. E. Zion Church, testified that on September 22 in company with Miss Anderson and Mrs. Newman, she went to the Paterson Show House, and upon handing the cashier fifteen cents was told that the price for colored folks was twenty-five cents a piece. The witness stated that when she protested the cashier said: "It is the order of the boss to charge all colored people twenty-five cents."

One of the ridiculous incidents of the trial was when the attorney for the theatre tried to prove that Mrs. Miller was not colored, but had white blood in her veins. Mrs. Miller was then put on the stand and asked if she was colored, in which she answered in the affirmative, declaring that her hair and general appearance should settle such a question without asking questions.

Lena Moore, the cashier, who refused Mrs. Miller admission, denied that she ever spoke to the plaintiff about charging her twenty-five cents on account of her color, and Manager Adams and several witnesses for the defense showed marked ignorance when the subject of drawing the color line was mentioned.

After both sides had submitted all their testimony Attorney Robert F. Buckley addressed the court in behalf of Mrs. Miller, and in a stirring speech stated that any discrimination founded on race or color was unjust and cruel and could have no sanction in the law of New Jersey; that if the rights and privileges of the colored people were to be restricted by the whims and pleasures of those who engage in public business and who solicit public patronage as the defendant had done, then the rights of the colored citizen and the great freedom to him of which the people boast will soon be relegated to oblivion and the shackles of slavery will again be wielded on a race of human beings; that the members of the Negro race are citizens and both justice and the public interests concur in a policy which shall elevate them as individuals and relieve them from oppressive or degrading discrimination, and which shall make them self-respecting, contehted and loyal citizens, and give them a fair chance in the struggle of life.

Judge Cabell's decision in part was:

The fact of the case is shown by a fair preponderance of evidence, that one Minerva Miller, on the night of September 22 last, went to the place of the Paterson show conducted by the defendant, and applied for admission thereto and tendered the usual price for admission, five cents, and was refused admission, the statement being made by the ticket seller in charge thereof that twenty-five cents is charged to colored persons. The statute claims that was a discrimination forbidden by law. The argument of the defendant in the course of motions for dismissing the proceedings on non-suit, is directed entirely to the common law right, but we are not dealing with the common law, but with a statute framed to cure an evil grown up under the common law.

A statute has been passed in New Jersey and it is under the statute that this action is brought; the conditions under the common law were the evil the statute was designed to remedy. The common law permitted the owner of a place of public amusement to deny admission to any person or any class of persons for any reason or for any whim. At a time when colored persons were denied the freedom that or right belongs to all men and were generally not on terms of equality before the law with white persons, they were denied equal treatment in places of public resort; when slavery was abolished and when color or previous condition of servitude became no longer a bar to civil equality, it was natural that all discrimination based on these reasons should cease in public places, but it was found that some refused to recognize the new order of equality before the law of all men, and their continued discrimination in public places became a great evil and a gross injustice calling for legislative interference.

In 1875 the United States Congress passed a civil right bill penalizing a denial of equal accommodation in certain places of public resort. This was subsequently declared by the United States Supreme Court a matter beyond the control of Congress but within the power of the several States (27 L. Ed. 838). Many States including Arkansas, California, Colorado, Illinois, Indiana, Iowa, Florida, Massachusetts, Michigan, Minnesta, New Yrk, Nebraska, Ohio, Rhode Island, and South Carolina, enacted in substance the act of Congress, so declared a matter exclusive of State jurisdiction, our own State of New Jersey being well in front, May, 1884 (Gen. St. p. 804), with the act now before us. This act has never, as far as the court has knowledge, been construed in New Jersey, possibly because its aid there has happily been little occasion to invoke. But civil rights statutes similar to uors, all based on the United States civil rights act of 1875, have been considered by the courts of many other States and have invariably been sustained. In People vs. King (7 N. E. R. 403), the New York Supreme Court decided (1888) that a refusal to sell to a colored person on the ground that he was a colored person a ticket of admission to a skating rink was a violation of the penal code; in Ferguson vs. Gies (Michigan Supreme Court, October 10, 1890), a restaurant keeper was held under such a civil rights statute for excluding a colored person from equal accommodations in the restaurant because he was a colored person.

In Joseph vs. Bidwell (28 La Ann, 382) and in Donnell vs. State (48 Mississippi 361), it was held that the proprietor of a theatre is liable in damages for refusal to admit a colored person; in Paylies vs. Curry (128 Illinois 28), the proprietor was held liable for refusal to admit a colored person to the several grades of seats in a theatre.

So that there seems no reason why the civil rights statute enacted in New Jersey should not be given its full force. The Legislature alone can determine the propriety of limiting the former absolute control of the owner of a show; the Legislature has limited that control; it has forbidden discrimination based on color, it has penalized a violation, and it is for this court to enforce the law, not to permit its breach through quibbles to go unpunished or to encourage the evasion of the law. There is no doubt from the plaintiff's case that the spirit of the act as well as the letter has been violated and the person guilty of that violation must be punished. This defendant was the owner of the show where the unlawful discrimination was made and there is every reason to believe that he knew of the violation and directed it. The law should hold him responsible and the court believes it does. Judgment is entered for the plaintiff for the sum of five hundred dollars.

Stage, Theatrical Troupes and Plays - 1911.
Economic Phases, etc.

MAKES TEST CASE.

John Guy, a colored butler of Evanston, Ill., has instituted civil and criminal proceedings against Charles E. New, manager of the Evanston Theatre, for denying him a seat on the first floor. Evanston, which is suburb of Chicago, has a new theatre which was opened several days ago. It was made public that the colored patrons would be "Jim Crowed" and not permitted on the first floor, but colored people of that section generally take advantage of the laws against discrimination.

Mr. Guy is suing under the following statute:

"All persons within the jurisdiction of the State of Illinois shall be entitled to the full and equal enjoyment of the accommodations, advantages, facilities and privileges of inns, restaurants, eating houses, hotels, soda fountains, saloons, barber shops, baths, theatres, skating rinks, concerts, cafes, bicycle races, elevators, ice cream parlors, railroads, omnibuses, stages, street cars, boats, funrela hearses, and public conveyances on land and water, and all other places of public accommodation and amusement, subject only to the conditions and limitations established by law and applicable to all citizens alike."

"Any person who shall violate any provision of the foregoing section * * * shall, for every such offense, forfeit and pay a sum not less than $25 nor more than $500, to the person aggrieved thereby * * * and also for every such offense, be deemed guilty of a misdemeanor and upon conviction thereof shall be fined not more than $25 or imprisoned not more than one year, or both."

The attitude of the Evanston Theatre management has aroused the colored citizens of the town, who say tha they will not stand for any such discrimination.

The Follies of 1911 opened at the Colonial on Labor Day, but I will not be able to see the show to review it until some time during its run. Bert A. Williams is with the company, but contrary to what any other writers have to say, Williams is not billed as a star or even a special feature and has no claim today to the prestige of the days of Williams and Walker. Appearing in a white show does not elevate him but elevates the show, neither does playing in the best houses add anything to the record of an ex-comedy star, who has once appeared before a king. That Mr. Williams is the highest salaried actor in the cast and of greater reputation and superior ability to any of the other actors, is well understood.

PALACEO THEATER CHARLESTON, S. C.

Wm. Benbow's Big Four act played here the week of July 24, and made a big hit. Every member of this act is good and the manager as well as the patrons was sorry to see Mr. Benbow and his act leave, but as Mr. Benbow is booked in Charlotte, N. C., the week of the 31st, he had to leave. This act is booked to play some big eastern time. They go from Charlotte, N. C., to the Minnehaha, Washington, D. C., and from there to the Orpheum, Philadelphia, Pa.

McNeil and McNeil closed at Hattiesburg with their vaudeville company, that has been touring Louisiana and Mississippi with great success. Are now at the Belmont Theater, Pensacola.

Buffalo Bill's Wild West pitched its tents in the black belt of the South Side four days last week. It was announced as Colonel Cody's farewell trip, and drew great crowds of mixed people. The show was better than ever and filled with as much variety as a circus. I visited the show in a party consisting of Mrs. Billy Kersands, Mrs. Jesse Heisear and Arthur Maxwell. I was introduced to the quartette and the band, who had never seen the critic before and the meeting was happy. The musicians were Prof. Bismark Ferris, leader and manager; Harrison Baby Blackburn, stage manager; Ben Jackson, W. M. Carr, Edward Howdard, Reid Comer, Billy Moore, N. Everly, Jim Shaw, John Butler, Johnnie Crabb, Bud Border, Tony Maye, Ben Border, Morris Griggsley, The Rambler Quartette included Melvin Ogelsby, Ed Tandy, Ed Lore and Fred Smart. These people serve in the Buffalo Bill concert or side show and draw big crowds.

NEW THEATRE FOR HARLEM

PLANS for the erection of a large and modern structure, to contain a theatre and lodge rooms, and costing $165,000, were completed this week at a meeting of the Johnson Amusement Company, a corporation composed of well-known colored men, which will file articles of incorporation at Albany within a few days.

The officers of the corporation are: Thomas Johnson, president; Harry Kraton, vice-president; Fred R. Moore, treasurer, and Lester A. Walton, secretary, who are also members of the Board of Directors, together with G. L. Young, B. D. Wilkins and Maurice Runkle.

The promoters, in selecting a site for the structure have adopted the policy followed in recent years by the leading local theatrical managers—building theatres on side streets. Harlem's newest and most up-to-date playhouse will be located on 138th street, between Fifth and Lenox avenues, and will be in the heart of the colored residential district and easy of access. Four lots have been secured, having a frontage of 100 feet and 100 feet deep.

The Runkle Construction Company has signed a contract and given a guarantee bond to complete the structure by September, and President Johnson has already put into the construction company's hands $25,000 as an act of good faith to insure the contractors that the amusement company means business.

President Johnson, who was formerly connected with the Crescent Theatre, and who has held a responsible position with the theatrical firm of Klaw & Erlanger for many years, has issued the following statement:

"The colored citizens of New York City are greatly in need of two things—a theatre in Harlem large enough to accommodate a thousand or more persons at one time, and a building containing lodge rooms where our colored fraternal organizations can be accommodated without being compelled to pay an excessive rental, as is the case to-day. Realizing conditions, and with a view to bettering them, as well as making it a profitable commercial enterprise, the Johnson Amusement Company has been organized.

"Such a project is not regarded as a speculation or experiment, as everyone familiar with the situation in New York City will admit that there is a crying demand for a large colored theatre in the colored residential district in Harlem and a suitable place where the Masons, Odd Fellows, Knights of Pythias, Elks and other fraternal organizations can meet and get the proper accommodations at a reasonable figure.

"The Johnson Amusement Company, which is composed of colored men in the various walks of life in New York City, and who have the confidence of the people, intends to give the colored theatregoers a theatre which will seat from 1,200 to 1,400 persons at one time, and it will be one of the finest little playhouses in Greater New York. The theatre will consist of a first floor and balcony, with 32 boxes and 10 loges. Ten, 20 and 30 cent vaudeville will be presented, and as there is not a house in the city where colored shows can be booked at certain times during the season, the house will play such productions as the Smart Set Company and the Black Patti Company.

"Regarding lodge rooms, they will be 80 feet wide by 90 feet deep, and the fraternal organizations will not only be able to hold meetings, but will find the rooms large enough to give banquets and entertainments and will have every facility for such affairs.

"The recent failures of colored concerns, I must admit, have caused many colored citizens who have money to invest to become somewhat distrustful of any proposition presented to the public wherein they are given an opportunity to become stockholders, and one cannot blame them. The first colored enterprise that gives the stockholders even two or three per cent. on their money will have no difficulty in getting thousands of dollars afterwards. The Johnson Amusement Company, despite the lack of confidence held at this time by colored investors, is putting $50,000 worth of stock on the market at $10 a share, guaranteeing six per cent. the first year on the investment and a substantial increase thereafter.

"It is not the aim of the corporation to in any manner hoodwink the public, and the calibre of men connected with the enterprise should instill confidence, as all have a reputation for honesty and fair business dealings. For those who want further proof before buying stock they are at liberty to call at the offices of the Runkle Construction Company in the Singer building, 149 Broadway, and make further inquiries into the reliability of the concern. All communications can be sent to the Johnson Amusement Company, 247 West 46th street."

There was a time when managers declared that when you saw one colored act you saw them all. Even to-day some of the white managers are still of this opinion, although were they to make an effort to support their contention they would find that they would have more of a difficult time proving such an assertion than had the question arisen a year or so ago. Those who have given much time and attention to colored acts will tell you that there has been a decided improvement in their makeup, and that there is not so much similarity as in the past.

Of course many reasons can be attributed to the pleasing change of conditions. First, the colored performer has become tired of being constantly told that he lacks originality and that all colored acts are alike. Then, again, you do not see so many pocket editions of Williams and Walker nowadays, which is perhaps due to the non-existence of the famous team. But irrespective of what brought about the change, no playgoer who is disposed to be fair can deny that a crop of original acts have bloomed in recent months.

At the Crescent Theatre one is given an opportunity to ascertain what progress is being made by the colored vaudevillian. The majority of colored acts on the big time are well known, but, in the language of the footlights, "you get a good line" on new material at the small time theatres, and as the Crescent Theatre plays more colored acts than any other house in New York it is up in Harlem that you usually first become acquainted with new colored acts—acts which give promise of making good over the larger circuits when given an opportunity.

The new Dixie theater at Tampa, Fla., opened its doors on the 23d, under the management of Mr. Alfred Predinger, a young business man of Tampa, and from all indications the Dixie will enjoy many seasons of prosperity. Mr. Predinger is a relative of L. D. Joel, the theatrical king.

USING THE REAL THING

STRICT attention to detail and a desire on the part of many managers to dwell strictly within the confines of reality when producing plays, are to-day bringing about a new and hopeful condition for the colored performer. Several managers are now showing a disposition to use colored actors to play Negro parts in white casts, instead of substituting white performers blackened up, having evidently formed the conclusion that drama will thrive best by offering the real thing in character delineation rather than imitation.

The idea of using colored actors to play Negro rôles is still young and in its infancy, but as the ice has been broken and several managers have been brave enough to employ colored performers to work in dramatic companies composed of white Thespians, and as the venture has not been hurtful, there is much likelihood of the public seeing real colored people playing Negro parts in the majority of dramatic productions before many seasons have passed.

In a play with a white performer under cork playing the part of a colored person, the probability of the actor filling the rôle and giving such a true characterization of the Negro that playgoers will forget entirely that he is a Caucasian is faint. Having become of the opinion that the only way to paint living pictures of American life on the stage is to make their characterizations as true as possible, the managers, that is, a number of them, have decided to use real colored people for Negro types.

William A. Brady, one of America's leading producers, is one of the fathers of the movement of selecting colored actors to work in white casts. His biggest hit last season was the comedy "Over Night," which had a long run at the Hackett Theatre, now called the Harris Theatre. So successful was the show's run at the Hackett Theatre that two more companies were put on the road this season.

In the first act of the comedy "Over Night," the funniest scenes take place on the steamer Hendrick Hudson between the leading man and leading woman of the play and the colored steward of the steamer. The steward makes eighteen entrances in this act and has a number of lines to speak, besides quite a bit of pantomiming, and his antics and talk while waiting on the young couple is side-splitting.

When the first company was organized Manager Brady and the playwright, Philip Bartholomae, decided to be as true to life as possible in producing the play and hired Tom Lemonier to play the part of the colored steward. To those who first opposed the idea of using a colored man in the cast, Manager Brady and Mr. Bartholomae explained that they were ambitious to produce the show with equal completeness; that the thousands of people who travel up and down the Hudson River know full well that colored stewards are employed and that it would be much better for the character delineations to ring true than to use white actors who never would make the playgoers for

get that they were merely acting the part of a colored steward.

So gratified was Manager Brady with the work of Tom Lemonier that when he sent out "Over Night" Company, No. 2, some weeks ago, Emile Nelson, another colored man, was in the cast. That Mr. Nelson is emulating the example of Mr. Lemonier is shown by the complimentary references made concerning his work in the Montreal *Herald* recently. This week the "Over Night" Company, No. 3, was put out, and this organization also has a colored member in the cast in the person of Barney Johnson.

The presence of colored performers in a white company is particularly pleasing for many reasons. Aside from the fact that colored artists are given an opportunity to make a living, their connection with white theatrical organizations should tend to counteract much of the damage done in the past by white imitators. All three of the colored men in the respective "Over Night" companies have had some stage experience, but their success has been because they acted natural; they walked, talked, bowed and looked pleasant just as any other colored steward would do.

Those who have had some experience with colored stewards and waiters know that as a rule they are all dignity itself when garbed in the uniform of the dining room, and that their English is far superior to that of the hundreds of foreign waiters now earning a living in this country. Yet it is not at all unlikely that had a white actor been selected to fill the rôle of steward he would have been guilty of overdoing his part, as do most white performers when called upon to give their version of how a Negro would talk and act under similar conditions. And their inclination to exaggerate has always been in the nature of ridicule which has never done the race any good.

The influence that the colored actor in a white cast should, therefore, exert on the white public ought to be great. Few realize how the majority of whites underrate the Negro, due, of course, because they know no better. Many get their ideas of what the colored man is by Negro stage types, presented by whites. Surely they should change their opinion of us when they see the real article, whether it be waiter, steward, mechanic or professional man.

The producing managers who are substituting colored performers for white in the portrayal of Negro characters are deserving of much praise; and if it be true that the very perfection of dramatic characterization is brought about by the combining and so contrasting them that they serve to bring out each other's peculiarities, then they are on the right track. There is not much contrast after all between two white actors on the stage when the only difference is that one has his face blackened to represent a Negro; but the contrast is marked and effective when one of the artists is a real Caucasian and the other a real Negro.

Bert Williams, the Actor, Says He Thinks the Near Future Will Produce No Great Figure on the Stage.

Regular Correspondence of THE AGE.

Baltimore, Md., March 22.—That the theatrical profession does not afford much opportunity to the colored man whose ability would make him a top-notcher in that calling, is the opinion of Bert Williams, who appeared here last week in the "Follies of 1910."

Mr. Williams is a man who has climbed to the top round as an all round comedian and is known all over the country as one of the cleverest on the stage.

"I hardly think," said he the other day "that the near future will bring forth any colored men who will rise to eminence in the theatrical profession. One reason is that as a class the race is not able to support adequately men of superior ability in the profession, and another thing is that the rise of such men as Ernest Hogan, George Walker and Bob Cole only comes in cycles, and it may not happen again for a generation.

"Don't you think that the general prejudice against the Negro, as is manifest now, has something to do with your views, as you have expressed them," he was asked.

"I do not think so," he replied. "Times are changing and the white man is not now regarding the race as objects of sympathy as was once the case. The benevolent white man, out of sympathy for us poured his money South for the education of the race just after the abolition of slavery, and now that we have raised up capable leaders among us, they are disposed to let us take our chance along with other men."

TO APPEAR IN VAUDEVILLE.

Arrangements are being made for Aida Overton Walker to appear in vaudeville over the United Circuit. Present indications are that she will open with an act with a number of her dancing girls some time in June and will be seen at Hammerstein's Victoria Theatre and the Percy Williams houses. It is said that she attracted the favorable attention of the vaudeville management during the two weeks' engagement of the Smart Set Company at the Majestic Theatre.

JOHNSON'S NEW THEATORIUM, COLUMBIA, S. C.

Freeman 8-26-11

Johnson's new Theatorium, the largest and finest colored theater in South Carolina, catering to nothing but the very best class of Columbia patrons. This theater is a surprise to the Columbia theatergoers, as they never dreamed of having such a fine colored theater in this city so soon; but it's here and open, with a show that was a knockout, and has been packed ever since. Bert Houze, our stage manager and producer, has proven himself to be a producer of rare ability, and is still holding his own by producing shows that leave the audience in an uproar of laughter. The show last week was a jungle play in two acts and four scenes, entitled "In Jungle Town." The cast was as follows: Rosie Grove, Bessie Rosenborough, Carrie Houze, Viola Wallace.

Houze and Thomas proved a success as fun makers. George Thomas proved himself a real straight man. Arthur Johnson, manager, is well pleased. Get The Freeman at Johnson's theatorium.

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S, W. GREEN, Chairman, New Orleans, La.

THE MACEO THEATER COLUMBIA, S. C.

Freeman 7-29-11

We are keeping the S. R. O. sign out nightly. O'Neil and O'Neil, a very clever singing and dancing sister team, have made themselves favorites with their clever work. Rokamanie, the Carolina Sunbeam, is in his forty-second week at the Macee and still going big. Mr. Harry Brooks, the iron jawed man, took the audience off their feet when he broke a railroad spike with his teeth. That's going some. Next comes that sensational team, the hit of any bill, Houze and Houze, presenting good comedy, entirely new, entire change of program, followed by Mr. Bell, our stage manager, in a funny monologue that keeps the audience in an uproar of laughter all the time. Mr. Duke Brine, our professor, is always there with the O. K. music. Mr. Arthur Johnson, our owner and manager, always wears a smile.

NOTES FROM GRAND THEATER, CHATTANOOGA, TENN.

Freeman 7-29-11

The show this week opened with a farce comedy entitled "The Grand Park Strollers," which went well. The olio was opened by Miss Genolbia Jefferson, singing soubret, who made a big hit.

Man ceMcDonald, comedian, in his second week, was a scream from start to finish.

Wiggins and Wiggins came next in a new act entitled, "When I Come Back I'll Be Shining Like the Sun." This act went big with the audiences. Their costumes were fine. This is the fourth time time on this circuit. They closed a five weeks' engagement here on the 8th of July, and opened at Charlotte on the 10th.

The next feature of the bill was Mr. Jester McDaniel in his bicycle trick riding act and comedy work. He is a prime favorite with Chattanooga audiences, and made a big hit with his act.

The little Miss Kittie Fisher, the character artist, is making a big hit singing "Bear-Cat Rag." She is becoming a big favorite here.

The Great English, with his educated hoops, was highly received.

Queen Dora closed the bill with her $1,000 electric fire dance, which was the main feature of the bill.

Elmer Bowman is in San Jose, Cal., with the Billie Burke Company. He was met at the station by Luke Johnson, of Johnson and Wells, who are playing in San Jose.

We attended the New National Theatre to see the Folies Bergere and particularly to see the many beautiful dances and especially to hear the excellent music written and composed by Messrs. J. Rosamond Johnson and J. Laubrie Hill, to whom the New York papers gave credit for the musical end of this show. But to our great surprise the names of these gentlemen did not appear on the program, nor was there a single intimation of the fact that they had had anything to do with the producing end of this magnificent show.

Miss Susie Sutton has been suffering for the past two weeks with her teeth. She did not work at the Foraker Theatre during that time, hoping to take a well earned rest as well as to nurse her aching teeth. Her physician has advised that she take a longer vacation.

The photo plays at the Fairyland are very attractive and instructive. It is the plan of the management to start vaudeville again about the middle of October. Manager Kearney is hopeful of another successful season.

Padmore and Tucker were on the bill at the Chelsea last week. This week Kelly and Davis. Next week, Gillam and Williams; and Gillam and Dabney.

Two-Story Mose Graham made quite a hit at the Star Theatre singing his own composition, entitled, "I'm Going to Build a Whitewashed Station Just Two Miles from Glory, So the Black Man Can Have a Chance." Miss Louise Parker worked with Mr. Graham.

Howard and Mason played at the Minnehaha last week.

Between now and the time when A. J. Thomas assumes charge of the Howard Theatre, Miss Florine Tyson and Lew Henry will act as managers. Miss Gertrude Ryan is assisting Miss Tyson as treasurer.

W. P. B.

To Build New Theatre in Philadelphia

John T. Gibson, proprietor of the Auditorium Theatre, Philadelphia, has announced that he is planning to erect a modern playhouse for colored people in the Quaker City. Manager Gibson's theatre is the largest colored house in Philadelphia, and he does a big business each week.

He has played many of the well-known colored acts, as the following list will show: Ella Anderson, Houseley and Nicolas, English and Queen Dora, Inez Clough, Crumbley and Davis, the Mills Sisters, Susie Sutton, Ray Bailey, Josephine Tobias, the Claybrooks, Henderson and Henderson, the Brinkleys, James Godman, the Pewees, Jeff De Mount, Andrew Tribble, Smith and La Rose, Hodges and Launchmere, Princess Rajah, Sam Lucas, Billy Ward, Allen and Chenault, the Dixie Minstrels, the Musical Veres, James Crosby, Campbell and Warfield, Maude Jones, Hoyt and Starks, the Rollards, the Griffin Sisters, Mayweather and Brown, the Carolina Four, Wilbur C. Sweatman, Minnie Brown, Ledman and Sommers, Hunter and Chappelle, Cubanola Trio, Ernest Lawson, Rastus Brown and Taylor, Selma Lawrence, Harris and Smith, Golden Gate Trio, Williams and Brown, Sterling and Ada Rex, Fred Jennings, the Whitman Sisters, the Prampins, Mabel Whitman and Picks, Mme. Fowler, the Mitchells, May and May, Thornton and Long, Leon Long, Porter and Porter, Albert Bowers and Patterson and Percell.

THE LYRIC THEATER, NEWPORT NEWS, VA.

12-16-11

Editor The Freeman:

I thought I would drop you a few items about the Lyric Theater, the only theater in this city for Negroes. I am managing this theater at present for Mrs. Lillian Lewis, and we have been making good for the past six months. After three years of experience in conducting a moving picture and vaudeville show, Mrs. Lewis has given out the contract for the building of a more desirable and up-to-date theater, which the contractors promise to have ready by January 1, 1912. Every modern convenience is to be installed in the new house, and when finished it will be the finest Negro theater owned and conducted by a Negro in the South, and when fitted up will be in position to book all the best and largest shows on the road.

IKE BRAFFORD.

For the first time in the history of their career Cook and Stevens were given a good spot at a New York Theatre last week. They went on fourth at the Fifth Avenue Theatre and made good. N.Y. Age 4-6-11

Extra! Two colored acts on the bill at Hammerstein's Victoria Theatre this week and both have good spots. The acts of Irving Jones and Cooper and Robinson. It looks as if the managers are going to give the colored artists more consideration.

Stage, Theatrical Troupes, and Plays - 1911.
Economic Phases, etc.

THEATRE MANAGER ARRESTED.

Harry A. Levy, assistant manager of the Lyric Theatre, was arrested Monday at the instance of Deputy Assistant Attorney McDougal for violating Section 514 of the Penal Law of the State of New York, which prohibits discrimination in theatres, etc., on account of color. The complainant is Louis F. Baldwin, a colored real estate operator, who resides at 8 West 132d street.

Levy's bond was fixed at $500 and his case will be called for trial in the Magistrate's Court, 314 West 54th street, Thursday, November 2.

The section which Levy is charged with violating reads in part:

A person who excludes a citizen of this state by reason of race, color or previous condition of servitude from the equal enjoyment of any condition, facility or privilege furnished by any express or common carriers or by owners, managers or lessees of theatres or other places of amusement, or by teachers and officers of common schools and public institutions of learning, or by cemetery associations, is guilty of a misdemeanor punishable by a fine of not less than fifty dollars or more than five hundred dollars.

Prior to October 13 Mr. Baldwin sent a messenger to the Lyric Theatre and purchased two tickets, calling for seats in the orchestra, for which he paid $2. On the evening of October 13 he entered the theatre with Miss Jennie A. Green of Jersey City shortly before the hour at which the performance was advertised to be given. They were shifted from one usher to another, all of whom declined to seat them, and the head usher sought to take the tickets from Mr. Baldwin by force, tearing one in half.

Mr. Baldwin, in company with Miss Green, went to the box office and complained to Levy, who stated that he was assistant treasurer of the theatre, and that it was not the custom of the Lyric or of any other first class theatre in the City of New York to permit colored people to occupy seats in the orchestra; that if Mr. Baldwin so desired he might have the $4 which he had paid for the tickets or he might make an exchange and take seats in any other part of the theatre and the difference between the orchstra seats which he had purchased and the seats which he might occupy would be refunded to him.

Mr. Baldwin declined to exchange the seats and visited the District Attorney's office, where complaint was made against the defendant to the District Attorney and the matter was assigned to Deputy Assistant District Attorney McDougald, who caused Levy's arrest.

While the law which Levy is charged with violating upon its face seems clear, proceedings heretofore of a criminal nature have not had satisfactory results. In many cases warrants were refused by the City Magistrates having jurisdiction of such cases. If a conviction is had in this case, it is said that it will be the first case in New York City to end so satisfactorily to the colored citizens.

RUSSELL REPLIES.

Makes Answer to "Many Minds" Knock Against Negro Actors in "The Player," Official Organ of the White Rats.

Freeman 6-10-11

A letter dated April 15, in "The Player," by a white actor or man, whose name I have forgotten, seems to be imbued with all the brightest qualities of prejudice and ignorance imaginable. Let us pass up the 14th amendment and the civil war and get down to the facts regarding actors. The actors of the colored race have no reason to be alarmed because one weak, ignorant white man says that "Negroes should not be placed on the same bill with white actors, as it puts them on equality." Such an argument is unworthy of notice, but as it was published in the organ of the White Rats I can dismiss it by stating that this man is about twenty-five years behind modern civilization. He thinks that white musicians should not take orders from colored performers. The only reply to that is that nobody cares whether such musicians resign or not. He says the white and black races cannot and must not mix. But they can and do and have mixed, so he can't help it, and nobody cares. He asks white actors to refuse to work on a bill with colored performers. It would be out of the question to get even a small percentage of white actors to listen to such twaddle, and managers would not submit to it. The public demands an assorted variety of everything to please them for their money. They pay for it and must have it.

And, furthermore, it is an open insult to the entire white race of performers for one fool to belittle them all by stating impossible things that make white actors a laughing stock for the black ones.

Here I will state, as I have before, that professional people and labor the weakest end of a great defeated unions form a most decidedly bad, uneven combination. The moment that white actors joined with stage hands and other laborers, that moment they shifted their professional strength to body of laborers, who have been contending for their rights by opposing the Negro laborers, then taking them in to have them safely side-tracked. I had made the philosophy of the labor union propagation a close study before I originally came out in the New York Clipper to show that there is only one safe journey for colored actors to pursue, and that is to remain outside as an intervention, just because any other move would be a lost hope to the business tact of a winning hand.

The White Rats, a body of actors, whom personally I have nothing against, have erred to such a distance, together with affiliating with labor as the weakest end of a struggling and very often ill-advised organization, that any proposition they might offer to the colored actors in the way of an alliance would be uttetrly out of the question of safety and a false alarm. The future strength of actors as an organization in America will lie only in the effort of one unbiased body of men, regardless of race, creed or color, and no other kind of a body, either sectarian or affiliated, can ever hope to win. I could dwell at length upon this subject so favorable to colored performers, because of the ignorant mistakes of the White Rats by some of their members.

We must bear in mind that B. F. Keith is the father of modern continuous high-class vaudeville in this country, and had among his earliest headliners Black Patti, Ernest Hogan, Williams and Walker and Cole and Johnson. To those who know the true history of America it need not be told that the condition will never totally change, and new great colored stars will shine again.

SYLVESTER RUSSELL.

PREPARING FOR NEXT SEASON

MANY playgoers throughout the country seem anxious to learn of the plans being made for next season's colored shows. There are several hundred colored Thespians who are evincing even more interest in the movements of the respective managers, being ignorant of what is going on. To date preparations galore have been made to produce several colored shows during the season of 1911-12, but very little definite advance information has been given out.

6-22-11

Indications are that the coming season will be sponsor for quite a number of colored shows—more than the season recently closed. That the managers are showing a more friendly interest in colored productions this summer than a year ago is apparent to all who give some attention to colored theatricals. Twelve months ago it was difficult to interest a manager in a colored theatrical proposition. For some reason one gets a more respectful hearing on the subject to-day. It is probable that conditions are more favorable for colored productions.

Next season the South promises to be quite a theatrical center. More colored shows from the East will visit Dixieland than ever before. The col-

N. S. FELDMAN

General Manager of the Colored Interests of the Barton Amusement Co.

ored citizens below Mason and Dixon's line have evidently become enthusiastic theatregoers to the great delight of the managers in recent years, for no less than half a dozen shows will be sent South from New York to provide entertainment for the Southerners.

The oldest and most prominent organization will be the Black Patti Musical Comedy Company. For sixteen years Mme. Sissieretta Jones (Black Patti) has been making annual visits to the South, and the appearance of this gifted singer and her company is always looked forward to with pleasant anticipations. Manager Voelckel reports that last season's business was more profitable than any other, and is optimistic as to what his show will do during the season of 1911-12.

A company to win favor in the South last season was the Smart Set Company, No. 2, headed by S. Tutt Whitney and Homer Tutt. From everywhere came advices that the company was making a favorable impression, and what brought joy to the heart of Manager Charles E. Barton was that when the season closed the figures were on the profit side of the ledger. It is expected that the company will do a large business next season on the good reputation made the past year.

Jolly John Larkins will prove a strong contender in the field—especially in the South—the coming season. He has been appearing as leading comedian in the Black Patti Company for several seasons and with much success. Arrangements are being made to put him out in a musical show, which will open some time in August, and while his company has been booked over the Southern territory, there is some talk that it will appear in some of the large cities of the East and Central West.

If the plans of the managers do not go amiss, two minstrel shows will be sent South. The Barton Amusement Company will present the Down In Dixie Minstrels, while Rudolph Voelckel has announced his intention of putting the Dandy Dixie Minstrels in the field.

The Smart Set Company, according to the present outlook, will be the leading colored theatrical attraction. It has been settled that the Barton Amusement Company will put out S. H. Dudley in a new piece, but what is occasioning quite a deal of mental activity is whether the comedian will head the Smart Set Company alone or be starred with Aida Overton Walker. If Aida Overton Walker does not go with the Smart Set Company it is probable that the firm will star her in a show of her own. However, no conclusions have been reached on the subject at issue, which is proving a complex one.

J. Leubrie Hill took out an aggregation, consisting in the main of raw material, last season, but he favorably impressed the managers and hundreds of playgoers. He will be seen at the head of "My Friend From Dixie" next season, and the company will be greatly strengthened in many departments.

Leubrie Hill agreeably surprised many friends and admirers as a comedian last season and he claims he will make them sit up and take notice with increased vigor during the season of 1911-12.

There is some talk of Stair and Havlin reviving "The Red Moon," and occasionally one hears that Hurtig and Seamon contemplate taking "The Oyster Man" off the shelf, but these two firms have done nothing so far to substantiate the reports circulated by those of the fertile mind, who find delight in sending out much unauthentic information.

From the West comes word that Wm. McCabe's Georgia Troubadours, Richards' and Pringles' Minstrels and the Congo King Company will continue to make the one-nighters through the West and Southwest, while Pat Chappelle will make his annual pilgrimage to small towns in the South.

What Golden Thinks of White Rats.

the pioneer of colored theatres.

Colored vaudevillians throughout the country have expressed themselves as being greatly pleased with the attitude taken by the Colored Vaudeville Benevolent Association some months ago in refusing to join forces with the White Rats, thereby showing the Vaudeville Managers' Protective Association that they possessed more good common sense than credited with. The vaudeville managers feel kindly disposed towards colored performers, and when the season opens indications are that the colored vaudevillian will get more work than ever before.

6-17-11

Even George Fuller Golden, the founder of the White Rats, is unalterably opposed to the present White Rat policy of agitation, and in a letter to James C. Nugent says:

I am not in favor of mud slinging, so-called or personal abuse of any kind. I am not in favor of scaring anybody into our society. I am not in favor of inferring that those who are not White Rats cannot play on the same bill with the White Rats. I am not in favor of the closed shop. I am not in favor of dictating to managers in any way, and I have never tried to do so. Unless we can be friends there can be no peace. The highest thing we can ask is the friendship of fair managers. I am not in favor of mixing up with labor troubles of any kind. I don't believe there is any strike contemplated. I most emphatically am not in favor of strikes.

Supposing the Colored Vaudeville Benevolent Association had seen fit to change its constitution so as to become affiliated with the White Rats? How would the members feel to-day after reading George Fuller Golden's letter?

THEATRICAL COMMENT

Age 6-15-11

AT a meeting of the Charles E. Barton Amusement Company, held Saturday, N. S. Feldman was chosen general manager of the firm's colored enterprises. Quite a number of colored and white attractions will be put on the road by the Barton people during the theatrical season of 1911-12, and the feasibility of appointing one man to give his entire attention to the colored shows was discussed at length and finally considered favorably.

General Manager Feldman announces that the following colored shows will be produced by the Charles E. Barton Amusement Company next season: The Smart Set Company, No. 1, to open September 26, in a new production; the Smart Set Company No. 2, to open August 7, and the Down in Dixie Minstrels, which will open August 28.

Among the artists who have already signed with the firm for next season are S. H. Dudley, Aida Overton Walker, Salem Tutt Whitney, Homer Tutt,

S. H. DUDLEY

Williams and Stevens and others.

On the executive staff will be T. A. Corwell, J. M. Free, M. Joyce, Dan Mack and W. D. Norton.

The selection of Mr. Feldman as general manager of the colored enterprises of the Barton Amusement Company is a popular one. Mr. Feldman, who is a theatrical costumer, enjoys a wide acquaintance among the colored members of the theatrical profession. For a number of years he has been prominently identified with colored theatrical enterprises in various ways, and has often shown his friendship for colored performers. He is more familiar with the theatrical situation so far as it relates to the colored artist, than any white person interested in that line of the business, and has done much to promote and elevate the colored show business. Mr. Feldman was a close friend of the late Ernest Hogan, and was also on intimate terms with the late George W. Walker. He will manage the Barton attractions in conjunction with his tailoring business, making his headquarters at 523 Sixth avenue.

Thompson's National News Bureau.

WASHINGTON, D. C., Nov. 8.—The New Howard Theater is prospering under the management of Mr. Andrew J. Thomas, who is a Washington boy, and a business man of the first rank. He is putting on a high grade of vaudeville attractions, suplemented by photo plays of an educational and entertaining character. Notwithstanding sensational rumors from irresponsible sources, Mr. Thomas is the sole lessee and proprietor of the Howard, and his ten years' lease is an iron-clad contract, made in good faith, with himself alone obligated to its fulfillment. He offers to forfeit $1,000 in cash to any person who can prove that his representations are not true to the letter. Assertions to the contrary are regarded by him libelous, intended to injure his business investments and destroy his reputation as an honest man. It is not unlikely that he will carry those into court who have industriously circulated the report that he is simply a stalking-horse for a prominent white capitalist in the city, whose plan is to get the colored people's money under false pretenses. Mr. Thomas is justly indignant over the allegations, and is being urged by his friends to take such action at court as will put a stop to this evident attempt to break up his business. Men and women of standing and influence have promised to support Mr. Thomas; and no stone will be left unturned to sustain him in his earnest endeavors to give the colored people of his community a first-class place of amusement, unmolested by the envious, and free from the stabs of the malicious. New developments are in store before this reaches the eye of the out-of-town readers.

For the current week Manager Thomas is offering the famous Griffin Sisters in their novelty act; Albert Bowers, female impersonator; The Ginger Trio; "Rastus," monologist and comedian; the Majestic Duo, and three reels of photo plays. The orchestra of six pieces, under the direction of Mr. Alfred Ross, is a pleasing feature of the performances. Besides Manager Thomas, the official roster of the Howard is: Rufus G. Byars, house manager; Florine M. Tyson, cashier; R. S. Clay, electrician; Lew. W. Henry, stage manager; Jesse N. Dorster, house detective; George W. Taylor, advertising solicitor. The lady ushers are proving to be a success.

For Thanksgiving week the one, only and celebrated Aida Overton Walker, supported by a company of unusual quality and strength, is announced. Later will come Rosamond Johnson's "Sambo Girls," "The Ten Dark Knights," Fiddler and Shelton, Abbie Mitchell, Carita Day, Avery and Hart, and others of like note.

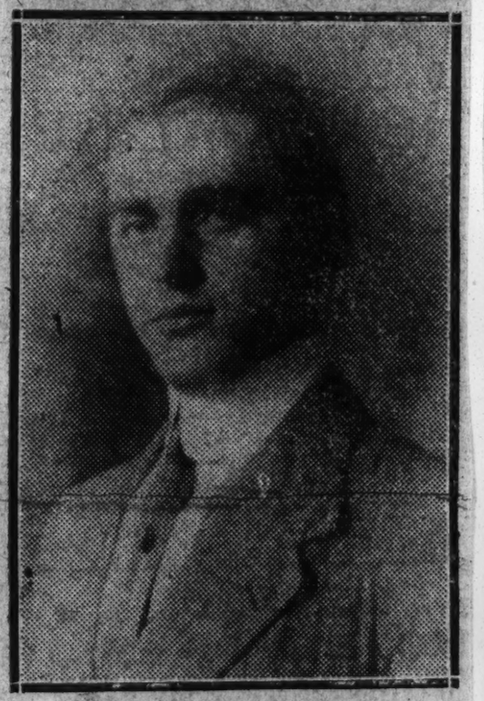
THEATRICAL COMMENT

SO greatly pleased are the new owners of the Crescent Theatre with the business being done at the little Harlem house that plans are being made to replace the 299-seat theatre with one which will accommodate 1,500 persons at one time. Manager Benjamin Nibur stated to THE AGE that the new house will be modern in every particular, and will consist of two floors. The work of rebuilding will be started in the near future, and when completed the theatre will be one of the best euipped in the city.

In connection with the theatre will be a large rathskeller and lodge rooms. It is estimated that $200,000 will be expended in rebuilding.

Manager Nibur, in speaking of the proposed new house made the following

N.Y. Age 9-7-11



BENJAMIN NIBUR
Manager of the Crescent Theatre

statement to the dramatic editor of THE AGE:

The present owners of the Crescent Theatre have been engaged in business in Harlem for over ten years and have seen that section of the city grow in population to its present size. Most of our trade has been with the colored residents, and we believe that those with whom we have had business dealings in the past enjoy our confidence and respect. The new management fully appreciates the need of a larger theatre in West 135th street, and after three weeks of experimenting a decision has been reached to make the Crescent Theatre a fifteen-hundred seat house. When the new theatre is opened all the help will be colored, and the best of order will be maintained, as it is our aim to cater to the better class of colored people at all times. It is our desire to secure the good will of the residents of Harlem, and if they will aid us we will give them a theatre of which they will be justly proud.

Announcement as to when the work of rebuilding will begin will be given in these columns at a near date.

WHERE THE SHOWS ARE.

HIS HONOR, THE BARBER—Lyceum Theatre, Toledo, O. Fort Wayne, Ind. Dec. 24; Anderson, 26; Muncie, 27; St Marys, 28.

BLACK PATTI CO.—Biloxi, Miss., Dec. 22; Scranton, 23; Mobile, Ala., 27; Pensacola, Fla., 28; Greenville, Ala., 29.

RICHARDS' AND PRINGLES' MINSTRELS—Watsonville, Cal., Dec. 22; Santa Cruz, 23; Hollister, 24; San Jose, 25; Redwood, 26; San Mateo, 27; Richmond, 28; Vacville, 29; Woodland, 30; Vallejo, 31.

SOUTHERN SMART SET CO.—Tuscaloosa, Ala., Dec. 23; Andalusia, 26; Florida, 27; Tallahassee, Fla., 28; Quincy, 29; Bainbridge, Ga., 30.

M'CABE'S GEORGIA TROUBADOURS—Frankford, Mo., Dec. 22; New London, 23; Palmyra, 24, 25 and 26; Hannibal, 27 and 28; Monroe City, 29 and 30.

DOWN IN DIXIE MINSTRELS—Onley, Ill., Dec. 22; Centralia, 23; Bellville, 25; Alton, 26.

CONGO KING CO.—Holdridge, Neb., Dec 22 and 23; Bluefield, 24 and 25.

BOBBY KEMP
of The Kemps

THEATRICAL JOTTINGS

The McCarvers are at the Empire Theatre, Bridgeport, Conn.

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Brown and Sheftall are at the Standard Theatre, Philadelphia.

* * *

Saparo and Jones are at the Star Theatre, Bristol, R. I.

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Morse and Ray are at the Franklin Opera House, Nashua, N. H.

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The Kemps are at the Colonial Theatre this week.

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Gaines and Jones are playing at the Grand Theatre.

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Jones and Gillam are at the Grand Opera House, Rutland, Vt.

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Michael and Michael are at the Bijou Theatre, Newport, R. I.

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Jim Burris and Hattie Christian are again appearing in vaudeville together.

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The Five Licorice Sticks, with Nettie Glenn, are at the Clinton Street Theatre.

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Taylor and Taylor are still playing in Canada. They are booked up to April.

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Carlisle and Wellmon are at the Aston Hippodrome, England. Next week, Oxford Theatre, London.

* * *

Thomas A. Brooks is at the Empire Theatre, Cleveland, O., with the Girls from Happyland Company.

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Johnson and Wells are at the Orpheum Theatre, Cincinnati. Next week, American Music Hall, Chicago.

* * *

Bert Williams is the feature of the Follies of 1910, appearing this week at the Grand Opera House.

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Henderson and Henderson topped the bill at the Crescent Theatre the first of this week.

* * *

Brown and Nevarro sailed Saturday for Europe, where they will fill vaudeville engagements for over a year.

The Clef Club moved into its new quarters, 134 W. Fifty-third street. this week.

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The Georgia Campers are at the American Music Hall this week, where they are established favorites.

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The Cubanolo Trio has twenty weeks over the Loew Circuit. This week, Royal Theatre, Brooklyn.

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Avery and Hart were compelled to lay off the latter part of last week owing to the illness of Dan Avery, who is much better.

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Bob Slater is back from his tour of the South and predicts a bright future for the colored theatres of that section—provided they are properly managed.

* * *

The Southern Quartet played a return engagement at the Crescent Theatre last week. One of the female members of the act could use less paint to advantage.

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John B. Miller, comedian of Whiting's Gold Dust Twins, is the feature of the act, his dancing scoring. He also does some good comedy work.

J. Rosamond Johnson has been engaged as musical director of the big white act which will open Monday at the Colonial Theatre presenting "Hello, Paris," which was presented in the cabaret show at the Folies Bergere recently. The act will carry quite a number of people and the original cast.

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Stage, Theatrical Troupes and Plays — 1911.

Economic Phase 2ete.

Slave Days In Georgia Shown In New Play at Hippodrome

Mlunk Adv — 3-12-11

BY FRANKLIN FYLES.

NEW YORK, March 11.—Big dramatic shows are red and black in Broadway with Indians and Africans. Negroes spot a field of cotton with jet to amber, and many would hold their color under any test of genuineness. They are Georgia slaves in war time; but for awhile they sing old Southern songs of home and peace; and when they quit work it is to dance in careless frolic at a mulatto wedding. The plantation view has a quarter-acre on the level, and extends from that into an illusion of great distances. "Marching Through Georgia" is a thirty-minute short play at the Hippodrome, but 400 persons thick with slaves and soldiers.

This spacious and animate picture of old-time Southern life is on a plantation near Atlanta. Warfare breaks into it with the family's son, a Confederate officer on horseback, who brings word that Sherman's Northern army is coming, and skurries away to avoid capture. His sister covers his escape and delays pursuit, by putting on his uniform. The young commandant of the Yankee vanguard is deceived awhile, and he admires the girl so much for her ready wit and quick action that he sends an escort with the family through the lines. She is so pleased by his gallantry that, when he says, "Good-bye, till we meet again," she replies, "I hope we may." That seems to start a love story, but the play goes no further with it.

Bridge Blown Up.

The novelty ensues. It makes use of the Hippodrome's celebrated pool. A bridge has been blown up to hinder the invaders. The delay is brief, though, for engineers place pontoons in the water quickly. Across the floating bridgeway a long procession passes. The planter's family and slaves go over first. Then come the Northern cavalry and infantry in blue, with a squad of Southern prisoners in gray, and a captured cannon. It is a rousing sight, with patriotic music for enthusiasm. An army band plays "Yankee Doodle," which the 5,000 auditors applaud with vim; then "Dixie," which makes many stand up and cheer—an effort always caused by that air in a New York theatre; next "Marching Through Georgia," doesn't lift anyone from a seat, although the applause was hearty; and finally, as the curtain goes down to "The Star Spangled Banner," all rise and stand in respectful silence till the last note of the national hymn is over.

That is an American historic picture in black and white. New York has a big one in red and white. Indians are in Joseph D. Redding's "Natoma," but not exclusively as in Mrs. Austin's "The Arrow Maker." Then, too, Natoma is a squaw of less than a century ago, when Spanish civilization had disordered aboriginal. So we see a beauteous Indian girl, who might have been a princess of her people ages ago in servitude to a Spanish girl, yet presuming to love a lieutenant of the United States navy. Fate mates the white officer with the yellow lady, leaving the red savage to grieve. A masculine streak of yellow in a Spaniard who would abduct the lady when she won't marry him instead of the Yankee. In the matrimonial round-up, the lieutenant and the senorita pass into happy wedlock, while the senor is killed off for hades, and the squaw goes into a convent on her way to heaven.

"Natoma" would be bad, very bad, indeed, as a play by itself; but it is the libretto for Victor Herbert's American grand opera, and manifestly Redding's composition is as subservient to Herbert's as though it were a translation of some foreign opera's language that must gee with the music, and every other quality be blowed. And though the singing is done in English, no more than one word per dozen is understood. What does it matter that the verses are not poetic? Yet it does seem a pity to lose them.

"Who dares the broncho wild defy?" sings a toreador baritone of the ranchero; "who looks the mustang in the eye? Fearless and bold their master behold: Aie! With a leap to the ground to the saddle in a bound, and away, Aie!" Then he swells his lungs with air to bellow it forth in defiance of a steer like a bold bull fighter of the arena. "See where the bull upon his knees, snorts when his neck we tighter squeeze, wild are his eyes, fiercely he dies. Aie!"

Is Grandly Operatic.

The presentation of "Natoma" is grandly operatic, with Mary Garden for the squaw and Lillian Frenville for the senorita; and the music is tolerable. A fandango and a bolero are given showily. One Indian dance is a doubtless faithful imitation of a native tomahawk dance here called a dagger dance. Likely, too, Mary Garden—who denuded herself of the seven veils as Salome before Herod last year—is more graceful in Natoma's equally deadly dancing. No Baptist John's head rewards the Indian squaw, but the heart's blood of a devilish Spanish Jose. Two daggers are stuck in the ground. The maiden circles around them on her nimble feet, and throws herself flat to writhe and wriggle like a serpent to a tune amplified from an original Indian song. Suddenly she crouches over the daggers, seizes them, darts to the undesirable Jose, and thrusts them savagely, one after the other, into his heart.

A dance in "The Arrow Maker," last week's Indian play, is derived from the same aboriginal rite. A council is called to elect a war leader. The matter has been discussed, but so difficult is it to choose between the candidates that the chief decides to place the matter before the gods. To so do they assemble before the Chisera, or medicine woman, who alone can hold converse with the "friend of the soul of man." From afar off we hear the tom-toms and the rattles of the coming tribesmen. The Chisera disappears to "make medicine." The monotonous, terrifying tom-toms come nearer. The brayes file in solemnly, their faces grim and inscrutable.

The priestess of the tribe is brought forth and seated on a blanket beside the old chief. She is Edith Wynne Matthison, you know, and an impressive figure in beads and feathers. She is supposed to be the oracle of the gods. The candidates recite their claims. Then the squaw springs up, with arrows in her hands, dances in crouching attitudes, passes into a sort of trance and finally throws the weapons at the feet of the buck whom the gods are presumed to select. Then he leads a war dance preparatory to battle.

Best in Pantomime.

Have I shown that the best appeals of three new American dramas were in pantomime? Yet the art of silent expression is none too well cultured on our stage. Plays acted altogether without utterance are not generated in this country. We get one from Europe once in a while, though, and just now it is a vivid third of an hour of "The Darling of Paris," brought here to explicit a super-plastic Marie Minar. She is central in a live motion pictures of two lovers to one girl. The rejected fellow won't give her up to his accepted rival without a duel which, when he is at the point of defeat, his second saves him by stabbing his honest antagonist in the back. The girl sees the dastardly deed, and gives retaliatory thrusts to both foes. Thus two adorers of "the darling of Paris" and another chap lie punctured when the curtain goes down; but the spectators, knowing that French duels are seldom deadly, don't pay much heed to their gore. However, Marie is a right lovely creature, and although the exact meanings of her pretty grimaces and coquettish shrugs are lost, every motion gives an altered aspect of her beauty—and for that is she put on view. Marie is said to have made the play for herself surrounded by full-length mirrors, so she saw herself at every changeful instant as others were going to see her. Vanity? Likely. But incidental to business. Wouldn't it be a good idea for speaking actresses to rehearse surrounded like this pantomimist by reflected images of themselves, front, back and all sidewise angles? I said so to a stage director.

"No use," said he, "for those who if they have noses long or pug wouldn't look twice at their profiles; but if their faces were broad and flat, they'd heed only side-views; and nothing but hair-covered backsides of their heads would they consider without prejudice."

Actors are infrequently originative authors, but are keen for theatric situations that may not be logical nor plausible, yet are always actable. They find in the cruel injustice of circumstantial evidence an easy theme, although weak in the interest of suspense, because no audience ever doubts that the accused but innocent hero will clear himself finally. In a week's search of New York's vaudeville for dramatic oddities, I find that plays by players give fresh twists to the old tale of guiltless culprits. Valerie Bergere has written herself into "Judgment" as a woman who goes to a judge in his home to plead that her husband, convicted that day as a murderer, may be sentenced to imprisonment for life instead of death in the electric chair. She urges that the verdict is based on circumstantial evidence, and that if the man is kept alive she may prove his innocence. The judge is obdurate. What can she do to convince him that deceptive circumstances may cruelly alter the cases of persons condemned yet not guilty? She locks the door; tousles her hair, rumples her collar, calls for help, and when his jealous wife breaks in accuses him of an amorous assault. The wife nds him guilty, and it with much difficulty that he clears himself; and by that time he has modified his opinion of uncorroborated circumstantial evidence.

Somewhat Racy.

A bride pronounces her innocent husband guilty of an assault on a woman, in a lonely lane at night, because the charge is supported by a bruised body; also, by the falsity of his alibi—for the sick friend, with whom he says he sat up all night, waited robustly at his home for him till midnight; and he saves himself only by proving that what he hit the woman with was his automobile. Angered by the bump, and denied cash compensation, she accused him of grabbing her with soft hands, and then, when she fought him, turning them into hard fists. That's the fun of "One Christmas Eve," by an actor, Will M. Cressey.

Jere Grady makes himself, in "The Butterfly" a father caught in the closet of a young actress's dressing room, at the theatre, by his own son, who is engaged to marry her. The father has come as a true papa to bribe her to discard the youth; and then she, to get even with him, fools him to hide from her sweetheart, then exposes him, and finally accuses him of trying to be her papa in the slang sense. It makes a funny skit of anecdote anyway.

A serious short play of circumstantial evidence, although made by its principal actors, Francis Rodgers and Job Hopper, is a variant from the usual innocent convict. There was no direct evidence against this one, yet he was guilty. He hated the district attorney all the same, and on being freed from prison, ten years later, he goes to the lawyer's home to murder him for revenge, before setting out in love to find his child, of whom he has known nothing since his arrest. A young girl comes into the room, unconsciously delays the felon's purpose, and goes out. You can guess the situation that the author-actors work up to? It's not hard. Yes—that's it. The malefactor recognizes his own child. The prosecutor adopted her and she doesn't know her real father's ignomy. He doesn't tell her, but pockets his unfired pistol, and goes awy. Improbable? But "The Escape" is actable.

"Who Shall Condemn?"

"Who Shall Condemn?" asks the title of an intense little drama. Nina Morris enacts a wife visited by a gambler and he is discovered by the husband. The gambler, scared by the husband's threats, tells things in the wife's past that causes the husband to discard her impulsively. He repents, however, and offers to forgive her. But that doesn't fix it. The wife then turns upon him and says she has known of his past sins all the time, of how he was driven from a California city on account of a fraud, and how she forgave him without recrimination. In the end the two decide that in their mutual love they have expiated whatever early sins they may have been guilty of.

Oscar Wilde was the originator of "In and Out," a tryout output last Sunday, although it wasn't a play as he wrote it, but a potboiling story in French published under a pen name at a time when his own was too fouled to be a help to his compositions. Now in an actable version it is used by Charlotte Cowdray, a Brooklyn amateur for a professional debut. Charlotte looks the New York belle to a T, and Wilde created a suitable role in a young woman working eight months in the year in one city to accumulate a fund for four months of modish life in another. As introduced in "In and Out," she is "In' in New York a third of her time, and enjoying herself immensely in a round of social pleasures, for she belongs to a family still forceful in society; but during the two-thirds she is "out" in San Francisco, running a manicuring and beautifying shop under an assumed name. The twenty minutes of stage action consists of her witty efforts to save herself from identification by a Californian. She thinks he seeks to expose her, but she loves him when, having forced her to own up she took care of his fingers at the Golden Gate, he begs her to marry him in Gotham.

German Comedy Surprises.

The title of the full evening length "High Politics," a comedy from Germany, misled a New York audience to expect a play mudraked from Berlin municipal corruption; but the only grafter is a business promoter, who desires an official decoration, and gets it by saving a young duke from a liaison, and putting him into suitable wedlock. The bachelor duke's house is next to a physician's; a secret passage connects them, the doctor's wife is gay, and there they are. The duke has found princesses dull and prim. The promoter discovers one that's bright, gay and willing to be sirenic within the bounds of decency. Then he places her where the duke on his private way to the doctor's wife, will encounter the younger and more beautiful woman. She bewitches him easily, but when he would be wicked she tells him who she is, and makes a husband of him. The promoter gets his decoration through a minister of state, whose object in this case of high politics is to save the ducal line from extinction. The German censor came pretty near to suppressing this play; and not because the two women's misbehavior—one bogus with good intent and the other genuine with bad intent—made an immoral show, but in fear lest the bartering of a decoration of honor might tend to impair popular respect for governmental affairs.

Chicago Tribune 1-29-11

Little Dorothy Smith and Otto Smith appeared as a sister team at the Pekin Theater, Asbury Park, last week and scored their usual success. They are, without a doubt, the most clever children appearing before an audience ever seen here. Little Dorothy scored in her dancing. They were a complete success.

ANOTHER THEATRE MANAGER FINED.

N.Y. age 11-23-11

ANOTHER big victory against race discrimination in the theatres of the State of New York was won last week when Mrs. S. Clarissa Evans, wife of Ethelbert Evans of Troy, N. Y., was awarded judgment against F. F. Proctor, proprietor of Proctor's Theatre, located in Troy, for $150 damages by Judge Roy of the City Court, Judge Roy holding that the defendant was guilty of violating the Civil Rights Law, which aims to destroy race and color discrimination in the public places within the jurisdiction of New York State.

Troy has always been noted for the freedom accorded all citizens, irrespective of race or color, and the colored residents of that city are elated over Judge Roy's decision, which will have a salutary effect in checking the Demon Color Prejudice in its present campaign throughout New York State, known for unfairness, un-Americanism and inconsistency, and which was inaugurated in the City of New York, thence spreading to the other cities of the State.

Until five months ago no attempt was made to draw the color line in the theatres of Troy. Then the management of the Proctor Theatre, for some reason decided to bar the colored citizens from the first floor, despite the fact that for years there had been no discrimination shown in any of the playhouses. When Mrs. Evans was denied admission on the lower floor she secured the services of District Attorney Jones, a broad-minded lawyer, to present her case, who was ably assisted by Attorney F. A. Chew, colored. Proceedings against L. I. Proctor for $500 damages were brought.

In handing down a decision in the suit Judge Roy reviewed the case in detail, giving one of the longest and most comprehensive opinions ever delivered by a New York judge in a case where color discrimination was charged. The opinion:

The plaintiff is a colored woman residing at 36 Ferry street in the City of Troy. The defendant maintains a series of motion picture and vaudeville houses, the same being places of public amusement, in various cities, one of said places of amusement being on Third street in the city of Troy, N. Y.

The plaintiff brings the action against the defendant for $500 damages, alleging that on account of her race and color she was denied equal privileges, accommodations and advantages with white people at the defendant's said place of amusement on Third street, in the city of Troy, on the evening of the 25th of July, 1911.

Sections 40 and 41 of Chapter 14 of the laws of 1909, being Chapter 6 of the Consolidated Laws of the State of New York, and known as the Civil Rights Law, provides as follows:

"Section 40. All persons within the jurisdiction of this state shall be entitled to the full and equal accommodation, advantages, facilities and privileges of inns, restaurants, hotels, eating houses, bath houses, barber shops, theatres, music halls, public conveyances on land and water and all other places of public accommodation and amusement, subject only to the conditions and limitations established by law and applicable alike to all citizens.

"Section 41. Any person who shall violate any of the provisions of the foregoing section by denying to any citizen, except for reasons applicable alike to all citizens of every race, creed and color, and regardless of race, creed and color, full enjoyment of any of the accommodations, advantages, facilities or privileges in said section enumerated, or by aiding or inciting such denial, shall for every such offense forfeit and pay a sum not less than one hundred dollars nor more than five hundred dollars to the person aggrieved thereby, to be recovered in any court of competent jurisdiction in the county where said offense was committed."

Facts in Case.

I find the facts in this case by a fair preponderance of evidence to be as follows:

The plaintiff left her residence at the City of Troy at about quarter of eight in the evening and went to the defendant's theatre on Third street with a Miss Erdin J. Harder, also colored. There were quite a few ahead of her in line, and by the time she got to the ticket office window a considerable number had taken places in the line behind her. She was immediately preceded by a white man and woman, the white man putting down thirty cents and the ticket seller handed him two general admission tickets off the reel. The plaintiff then laid down thirty cents and received the same kind of tickets off the same reel, and these tickets were good for any portion of the orchestra or balcony in the theatre, where the purchaser could find a vacant seat, there being no reserved seats in the house, except box seats. There was a conflict of the testimony upon the trial as to the class of tickets the plaintiff bought. The defendant's employees testified that at this box office they sold three classes of tickets, box seats, which do not enter into this controversy, blue fifteen cent general admission tickets, which are taken off the reel and admits either to the orchestra or first balcony as the purchaser desires, and a yellow balcony ticket sold for fifteen cents, which admits the purchaser to the balcony only. The defendant endeavored to show that the plaintiff bought balcony tickets, and by the evidence of some employees attempted to show that only balcony seats were being sold at that time, in order to "dress the house," that is, distribute the audience in different parts of the house. The evidence, however, was unsatisfactory, and the witness Palmer, the ticket seller, called by the defendant, testified that he was positive that balcony tickets were sold to the plaintiff and her companion, but on the other hand was unwilling to testify that the white persons immediately preceding or following the plaintiff did not purchase general admission tickets allowing them to enter the orchestra.

Ordered Into Balcony.

The plaintiff and her companion, after purchasing their tickets, entered the theatre, following the white man and woman, and the white man and woman took seats in the orchestra and were unmolested. The plaintiff and Miss Harder went in the orchestra and attempted to take vacant orchestra seats immediately behind the white persons. This evidence is uncontradicted, and it was also testified to by all the witnesses in the case, both plaintiff's and defendant's, that there were vacant seats in the orchestra at that time. The plaintiff testified as follows: "I went to get into the seat and before I fully got into the seat a short fellow walked up to me and says: 'This way to the balcony;' he walked right in front of me and said, 'You will have to go into the balcony; your kind of people will have to sit in the balcony.' I said, 'Why don't you come out like a man and state your reasons why I have to go in the balcony.' He said, 'My instructions are that your kind of people will have to sit in the balcony.' He said, 'I don't want to have any trouble, the best thing you can do is to get out.' The plaintiff was closely corroborated in her story by her companion, Miss Harder, and they further stated that the plaintiff was given a shove by the said defendant's employee so that she lost her footing, and that he was loud and boisterous in his treatment of her, in the presence of a large number of people, but this was denied by the defendant's employees. After the plaintiff had left the body of the theatre she testified that the defendant's employee, Ducey, called her back to get her money back, but the plaintiff denies that she got it. It does not appear that she insisted upon the same.

Frederick A. Chew, an attorney testified that he went to the defendant's place of amusement on the following night and had an interview with the defendant's general manager, Mr. Graves, as follows: "I said to Mr. Graves, 'I understand you are discriminating against the colored people;' he (Mr. Graves) said: 'We have changed the rules; colored people will have to go upstairs.' I said, 'That's strange.' He said, 'As far as colored people are concerned, they will have to go up in the balcony.'"

Manager's Testimony.

The defendant's general manager, Guy H. Graves, testified that he had received general instructions from the defendant, four years ago, not to discriminate against any race. These instructions were not in writing. And on cross-examination the testimony of Mr. Graves was as follows in regard to the instructions: "I don't just remember what Mr. Proctor said to me at that time as to this theatre. I received instructions about fire escapes, and to see that the show was clean, I don't remember any other instructions. There had not been any discussion between us as to the race question. I don't remember the exact words, words or substance as to discrimination. The discrimination was to be general, against no race." These instructions, although indefinite, in a sense were properly admissible in evidence in as much as the defendant was not personally present when the controversy occurred.

In the case of Thomas vs. Williams, 48 Misc., 615, which was a case very similar to the case at bar, Judge Bischoff, in the opinion concurred in by Justices Scott and Fitzgerald, held that such evidence should be admitted, but it is not conclusive as to the defendant's non-liability.

Although the statute is penal in character and the question of the personal delictum of the defendant is involved, it seems from the proof in this case, by a fair preponderance of evidence, that the defendant should be held guilty of a race and color discrimination which the Civil Rights Law aims to destroy, and should have taken more definite and aggressive action to see that his agents should properly enforce the law.

Judgment may be accordingly rendered for the plaintiff and against the defendant for the sum of one hundred and fifty dollars, together with the costs of this action.

HERBERT F. ROY, Judge.

Dated November 17, 1911.

EDITOR'S NOTE.—Several more victories in the courts against theatre managers will cause them to think differently of the Negro. If there is a concerted movement among the managers in New York State to "Jim Crow" the colored citizens, let us show them that we have something to say about their pet plan. The law is on our side. Let the fight go merrily on!

CARRY THE WAR INTO BROOKLYN

Here is something for the colored threatregoers of Brooklyn to investigate! The charge has been made that the management of the Royal Theatre, located at Willoughby and Pearl streets, and which is one of the many Loew houses, is discriminating and has adopted a policy that all colored people must sit in the balcony.

A few evenings ago a young couple went to the Royal Theatre, and although tickets were purchased entitling them to sit on the first floor, they were told by a large Hibernian arrayed in a gray uniform that they would have to sit in the balcony. Upon inquiring why they could not sit on the first floor the young man was informed that the orchestra seats were for ladies only, and that the balcony was set aside for ladies who had escorts.

After they had become seated in the balcony, where the men are permitted to smoke, the couple noticed that men and women were on the lower floor, and upon making additional inquiries learned that an attempt was being made to "Jim Crow" the colored patrons. It is said that the management has sent out word that no matter how refined or elegantly dressed a colored man or woman is, they must sit in the balcony, where the men use tobacco and many of them are illiterate and uncouth.

EDITOR'S NOTE.—Carry the war into Brooklyn, which is far behind New York in testing the legality of the Civil Rights Law relative to discriminating in theatres on account of color.

Christian Reporter 11-23-11

The colored patrons of Coney Isl. and lost their case against the druggist and soda fountain man who refused to serve Negroes. However it is conceded that they won a moral victory and the druggist was put to such expense and received such a rebuke that he temporarily took down his color line.

"JIM CROWING" IN WEST CHESTER

The colored citizens of West Chester, Pa., who find pleasure in attending the moving picture shows of that town are having a time of it because one or two Negroes showed a disposition to be disorderly in some of the theatres. Now the managers of the different houses have made it evident that they do not care for the patronage of the colored people. N.Y. age

All of the houses have adopted the policy that no colored patron will be allowed to occupy a seat more than three rows from the rear of the house, and the rule, despite many protests, is being enforced. 11-23-11

It is claimed that for some time past there have been a number of disturbances in the theatres of West Chester and the managers have charged that Negroes were responsible, so a meeting was held and it was agreed that only those colored citizens known to the managers and attaches of the different houses would be admitted. If a person is not known, no matter how peaceable, he is not granted admission.

PATERSON WOMAN BRINGS SUIT.

Considerable interest has been aroused in the suit brought by Mrs. Minerva Miller against one of the moving picture theatres in Paterson, N. J. Mrs. Miller was barred from entering one of the houses except she paid 25 cents admission, when the advertised price was but five cents. Mrs. Miller asked the woman selling tickets why she was compelled to pay 25 cents and was told: "We charge all colored people 25 cents." N.Y. age 11-23-11

Mrs. Miller has brought suit under the statute of 1884 of New Jersey, which does not permit discrimination. The case is being tried before Judge Sabil in the District Court in Passaic.

An indignation meeting was held last week in the C. M. A. Hall, at Paterson, and strong resolutions were adopted condemning the attempt to draw the color line in Paterson and pledging to Mrs. Miller both the moral and financial support of the colored citizens.

DO YOU GET US?
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N.Y. age 5-11-11
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Stage, Theatrical, Troupes and Plays—1911
Economic Phases, etc.

LITTLE ROCK, ARK.

Good Opinion of the "Down in Dixie Minstrels"

Freeman 4-30-11

The Arkansas Gazette had the following to say o fthe "Down in Dixie Minstrels," which recently played at the Kemper Theater in Little Rock:

"Henry Irving once complained of missing the enthusiasm of the gallery. The 'Down in Dixis Minstrels' had no complaint on that score to make in their engagement at the Kempner last night. The balcony and gallery were filled to capacity and certainly the occupants made the welkin ring with applause, shouts and whistling. Barton & Wiswell have got a very good Negro organization, and the show pleased the white contingent downstairs as well as those upstairs. Charles P. Williams, Al Thomas, Al Toliver, Charles H. Williams, Clarence Davis, Augustus Stevens and Willie Gibbs are the principal comedians, and there are good soloists in the first part. The chorus work is good, too.

"The olio is worth while. La She is a slack wire artist of merit, his work on a balanced chair being excellent. Charles P. Williams is a juggler, fully the equal of most of the higher-priced white jugglers, and, indeed, he did some stunts entirely new hereabouts. Alexander Toliver does a good trick buck and wing dance on skates; Augustus Stevens is a clever female impersonator, and 'Dr. Voo-Doo,' a sketch, introduces a lively line of buck and wing dances. The afterpiece, 'The Richest Man in Dixie,' written by Williams and Stevens, brings Charles H. Williams out at his best in a sort of Bert Williams character comedy role. The act is more elaborate than the average afterpiece of minstrel shows, and altogether the show is the best Negro minstrel show in quality, if not quantity, seen here for some time."

WANT PLAY SUPPRESSED.

The Irish citizens of Boston are very much wrought up over the presence of the Irish Players at the Plymouth Theatre in J. M. Sygne's drama, "The Play Boy of the Western World." The Irish claim that the play is an insult to their race and asked the city authorities to suppress it.

Because of a protest by the Federated Irish Societies it cost the city $8 to have censors witness the performance Monday evening. Mayor Fitzgerald sent Private Secretary Leahy and John Casey, head of the Licensing Board, to take notes on the drama and report to him, and Police Commissioner O'Meara sent a representative as well as attending the performance himself. They all put down cold cash for their seats, although the management was willing to do the honors, the expense, with the exception of in the case of Mr. O'Meara, being on the city.

At the meeting of the members of the Ancient Order of Hibernians Sunday, Matthew Cummings, the Past National President, made an address on the plays which the Irish actors have been producing. He denounced them as insulting to the Irish people and the Catholic faith. He quoted phrases that are in the plays and asserted that they were indecent and immoral.

Other speakers talked in a similar vein, and Sunday night representatives of the Federation of Irish Societies of Greater Boston held a meeting and resolutions of protest were adopted and sent to both the Mayor and Police Commissioner. The committee signing the protest said the play given was replete with swearing and was offensive to morals.

PASSING SHOW AT WASHINGTON, D. C.

(By W. P. Bayless).

Howard Theater.

The rehearsals of the Smart Set Company in the Howard theater are well under way and from present indications it seems as though Mr. S. Tutt Whitney will present one of the most pleasing and unique shows of its kind ever seen here. The title of the production is "The Mayor From New Town." It is a musical comedy of three acts and seven scenes. The play was written by S. Tutt Whitney; music by T. L. Corwell, Henry Watterson, J. Homer Tutt and S. Tutt Whitney; lyrics by S. Tutt Whitney and J. Homer Tutt; costumes by Hayden and scenery by Lee Lash.

The music of the choruses, which the writer heard rehearsed, contains sweetness and harmonious blending. Among those with the show are: J. Homer Tutt, Ed. Tolliver, Sam Gardner, Maybelle Brown, Alfred Strauder, Will Dixon, Ethel Marshall, W. T. Hines, Elosie Brown, Effie King, Russell Smith, Nettie Taylor, Babe Brown, Nina Marshall, Elizabeth Clay, Grace Kneff, Frank Chambers, Virginia Wheeler Mary Nichols, Mamie Lee, Julia Gideon, J. C. Wright, Frank Jackson, W. Blaine Water, John Smith, Helen Chisman, Bessie Carter and Hattie Akers.

The Smart Set Company, headed by S. Tutt Whitney will be seen in "The Mayor of New Town" at the Howard theater during the week of August 7.

Manager Roger Flint and stage manager Lew Henry have the house in fine shape for the opening. Miss Florine Tyson, treasurer, has returned to the city after quite an extended isit in the west.

Minnehaha Theater.

Mae Whitman and toy comedians were the box office attraction at this theater last week. The toy comedians are Little Sammy Reed and Aaron Palmer. Miss Whitman is greatly pleased with the success of her new venture in the show business and proud of her toy comedians. In little Sammy Reed one sees the likeness of the late Ernest Hogan, in Aaron Palmer the likeness of the late George Walker. The boys have excellent voices and are fine dancers.

Miss Whitman found the urchins in the streets of Atlanta about six months ago. She has legally adopted the promising youngsters and personally instructs them in school work two hours daily and spends about the same amount of time in teaching them music and their respective parts in the acts.

Last week Aaron Palmer sang "Honey Love" and "That's Why They Call Me shine"; Sammy Reed sang "I Am That Conjure Man," and Miss Whitman sang "Washington Rag," which was composed by her sister, Miss Alberta Whitman.

She will play next week at this theater, two weeks at the Blue Mouse and then return to the Minnehaha.

Edwards and Edwards, B. E. and Nettie, were on the bill and proved quite popular. Fr. Edwards' sweet tenor voice won for him many compliments and considerable applause. Miss Edwards sang very nicely and is very dramatic.

Fairyland Theater.

Gee, Gillam and King, composing Ford Dabney's New York Trio, was on the bill at this house and they went bigger that week than during any of the previous weeks.

Miss King sang "Planning" to the favor of her audience. Mrs. Gillam sang "My Gal Sal" very effectively

Miss Lotie Gee, who is really an artist, engaging and possesses a dignified manner, sang "I Ain't Had No Lovin' In A Long Time" very sweetly. The work of the Trio was a scream. The entire act went big.

On the next week will be: Sam Lucas, the original Uncle Tom, the pioneer among Negroes on the American stage. For fifty years this clever comedian has been before the footlights delighting the lovers of stagecraft.

Oma Crosby Trio, in fast, furious and fascinating dancing and singing.

Chelsea Theater.

Pewee and Hackless, a very versatile duo was at this theater last week. Miss Hackless is quite attractive and played her part in the act well. Pewee made a hit doing many thrilling and pleasing acrobatic and juggling stunts. They went fine.

Dabney Theater.

"Sam Lucas." It was pleasing to the theater goers of this city to see the name of Sam Lucas on the bill boards at the Dabney theater. The veteran of the stage was at this house two weeks and made an excellent impression. The recital of his caste and refined monologue brought forth bursts of laughter and applause at the conclusion of each joke. A feature of many of the jokes that he told is that they were mostly from actual experiences. None but a person with a keen sense of humor could have seen so much humor in the conditions of life. His rare ability enabled him to convert what he observed into a witty and descriptive monologue so that his audience could enjoy the humor of the conditions experienced by the clever comedian. Next week he will be seen at the Fairyland theater.

The life motion pictures were fine and the music excellent. The Ford Dabney orchestra, which is second to none in this city, is composed of Will H. Carroll, violin and director; Clarence G. Wilson, piano; William Robinson, cornet; and Geo. Clemons, drums.

Mills Sisters were quite an added attraction during their stay at this house. They went big. Singing and dancing lively and good.

Little Nellie Jackson, who was the big "figure" of the act, should have more attention given to the grade and kind of costume. The "Big" way in which she went shows that the audiences considered her the hit of the act and this is of itself sufficient to warrant her to have more attractive and appropriate stage togs.

Miss Butler of the act deserves considerable credit for her ability to create laughter and set the crowd applauding.

Foraker Theater.

Tribble and Sutton are still at this theater and their popularity with the large crowds that attend this theater does not seem to wane in the least. Last week they did a very clever and entertaining Spanish act.

Charley Chicken Jones was on the bill and did some very neat dancing and recited a very funny monologue. During the ensuing season he will be starred by H. D. Collins, manager of the Dandy Dixie Minstrels.

The Foraker Open Air Pavilion opened last Monday night with a big bill playing to large and appreciative audiences.

NOTES.

Messrs Ford Dabney, owner and manager of the Ford Dabney theater, Washington, D. C., and Frank Crowd, manager of the Duvall theater, at Jacksonville, Fla., are arranging a circuit among the colored theaters and are very anxious to have the managers of the many vaudeville houses to communicate with them in regard to this proposed plan.

A route from New York City to Jacksonville including the many towns that lie in between these two points would make a good time for performers and assist the managers to produce the best talent. The only way to interest the best performers is to give them assurance of enough work to make it worth while and in so doing the patrons of vaudeville houses would see better talent and the managers could present same at smaller

George H. Thompson began an action against the new Academy Theatre for $500 damages for the alleged drawing of the color line. Mr. Thompson claims that on the afternoon of June 7 he bought a ground floor ticket to the theatre, but when he presented it to the man at the door he was instructed to go up into the balcony to see the show. This Mr. Thompson refused to do and the suit followed. The action is brought under the civil rights laws of the State giving to all citizens equal rights, accommodations, facilities and privileges in public places.

At the Christian Culture Congress Sunday, January 29, Mr. Thompson will be present and an appeal will be made to the citizens to help sustain Mr. Thompson n this fight. We should realize that it is much easier to hold the ground we have than to lose it and try to regain the same. A few years ago one Rebstock, manager of a summer resort, refused our boys and girls admission to the dance hall. Mrs. William H. Talbert led the fight against him and compelled him to open the hall to our boys and girls. Three years ago an automobile sight-seeing company refused to allow colored people to ride. Again Mrs. Talbert came to the front, assisted by William H. Aikerns, saw the mayor of the city and the chief of police, who ordered the company to either permit colored citizens to ride or to take their vehicles off the streets. Last spring the Vendome Theatre, a moving picture show, tried and did force colored people to take the back seats. Mrs. Talbert took the matter up with Hon. Louis P. Fuhrman, mayor, who sent for the manager and told him that as mayor of the city he would not permit him to discriminate against the colored citizens and ordered him to discontinue the attempted Jim Crowing. The citizens must rise up with one voice and help Mr. Thompson win this suit.

THEATRICAL COMMENT

At the annual election of officers of the Colored Vaudeville Benevolent Association, held Monday evening at the association's headquarters, 320 West 53d street, Anthony D. Byrd was elected president to succeed Leon Williams, who has been at the head of the organization since its birth. The majority of members present seemed to feel that there should be a change in the personnel of the official list, and as a result but few of the old officers were returned.

The balloting resulted as follows: Anthony D. Byrd, president; William Barker, first vice-president; George Brown, second vice-president; Frank Clermont, third vice-president; Lester A. Walton, treasurer; Sidney Helms, assistant treasurer; J. Harry Jackson, financial secretary;; Charles H. Moore, corresponding secetary; Harry Prampin, assistant corresponding secretary; William Farrell, recording secretary, Jules Glenn, assistant recording secretary; Tom Lemonier, sergeant-at-arms; Frank De Lyons, assistant sergeant-at-arms; the Rev. Mr. F. Howard, chaplain; Dr. Robert L. Cooper, medical examiner; J. Frank Wheaton and James L. Curtis, counsellors.

Anthony D. Byrd, the association's new president, is one of the oldest and most highly respected performers in the show business. He has been connected with many of the leading colored shows, and recently closed a successful engagement at the Hippodrome where he sang "Old Black Joe" in the spectacular production "Marching Through Georgia."

The chief aim of the new officers will be to conduct a business-like administration.

The Modern Stage Negro.

While pleading for the elimination of the story of Shylock from the reading courses in public schools, maintaining that Shylock was not a Jew, the Rev. Dr. Joseph Silverman of the Temple Emanu-El a few weeks ago discountenanced the stage type of Jew, saying

> The modern stage Jew is a discredit to every living Jew. His make-up, his language, and, in fact, everything about him has been created to cause ridicule. A campaign must be instituted to do away with the caricaturing the members of the Hebrew race, both in literature and upon the stage.

That the Rev. Dr. Silverman has just cause for complaint cannot be denied, but if he sees fit to register a protest against the stage type of Jew of to-day it is about time than some of our colored ministers put themselves on record as being strongly opposed to the modern stage Negro—a type which is a discredit to the race. No race is so grossly misrepresented before the footlights during this theatrical era as the Negro, not even the Jew, and, sad to relate, conditions are getting worse instead of better.

Seldom is a character delineation given of an intelligent colored person—one possessing traits representing him as a desirable and respected citizen. It is usually the ignorant type, intensely submissive, generally addicted to drink, without a serious thonght, uncouth and entirely unconscious of and unsusceptible to the elevating influences which surround him. Such is the usual characterization on the stage of the present day Negro; and it is from the presentation of this type that thousands of whites who are so pathetically un-

familiar with Negro life unfortunately form their estimate of the race. In the case of the Jews, the majority of white theatregoers regard these caricatures as merely burlesques, but for some reason the misrepresentation of the Negro is not viewed so lightly, but in a more serious vein. The disgraceful antics performed by white actors under cork are, in the main, regarded as correct imitations of how colored people conduct themselves in everyday life.

The colored citizen also is shown far less consideration and respect than the Jew on the stage in another instance. You never hear of such slight references made to the Jews as "sheeney" or "kike," but "coon" and "nigger" are used nowadays by white performers with marked familiarity and it appears that the managers of the theatre do not care how deeply wounded are the feelings of the colored patrons who sit and listen to such terms of insult and disparagement. There was a time when the word "darkey" was in the white performer's vocabulary when alluding to the colored citizen, but it was too gentile,—it was not sufficiently degrading —so now "nigger" and "coon" are stage terms which are spoken with calm indifference, amazing familiarity and ofttimes with evident affection and relish.

Dr. Silverman has taken up cudgels against the caricaturing of the Jew on the stage. What colored minister or ministers will take up the cause of the Negro, who, day by day, is being unnecessarily ridiculed and quite often maliciously misrepresented by white performers thereby making false impressions and creating unfavorable conditions which are unfair to both the colored citizen and that class of whites desiring at all times to know the truth!

Colored Ushers to Stay.

Patrons of Hammerstein's Victoria Theatre have noticed that for the past week the ushers of the far-famed variety house, from Chief Usher William Abernathy down, have been in an unusual jovial mood and that they have seated all holders of the little piece of cardboard with such alacrity and sprightliness of manner that many have inquired if the courteous knights of the cardboard were under the impression that it was Christmastide.

But the ushers are well aware of the particular season of the year. However, there is a reason for their cheery disposition. The reason is this: Up to a few days ago it was rumored about that the colored ushers would be supplanted by white girls, who would be assigned to the task of directing the patrons to their respective seats. But the management concluded not to make a change, so the young colored men are jubilant and their faces and actions plainly indicate that they are a happy frame of mind.

It is said that Willie Hammerstein is mainly responsible for the retention of colored ushers and that Aaron Kessler, who is next in command, coincided with Mr. Hammerstein on the subject. The idea of installing female ushers at the Victoria Theatre was first suggested this summer when a number of young women, called "suffragettes," did duty in the evening on the Victoria Roof. Somebody connected with the house suggested that the "suffragettes" be made ushers downstairs when the roof was closed, and while it appeared for a time that the management would adopt such a policy it was finally decided to retain the colored ushers.

Colored ushers were first employed at the Victoria Theatre by Oscar Hammerstein several years ago. Until the summer of 1910, George L. Archer was chief usher, but upon leaving New York and going abroad with his act—The Chocolate Drops—he was succeeded by George Knox. About two weeks ago Mr. Knox resigned and went to Washington, D. C. William Abernathy is now at the helm. The ushers at the Victoria Theatre enjoy the reputation of being the best in the city and of more than ordinary intelligence. Several young men have studied for medicine and law while working at the country's leading variety house.

The ushers at the Victoria are: William Abernathy, chief usher; Gus Jackson, Henry Williams, Robert Jennings, John Nash, Robert Hart, Basil Hart, John Sturges, Robert Abernathy and Charles Tobias.

GARDEN THEATER, LOUISVILLE, KY.

The Garden theater broke all records of attendance Sunday night, July 9th, playing to 2,000 patrons. Never before in history have so many colored people witnessed a performance in Louisville, and it was an easy matter to determine why this large audience had come to the Garden theater. It was to witness the greatest vaudeville bill that has ever been seen in this city. And the appreciation manifested by the patrons easily showed that never before had they enjoyed such a bill. Every act was given a large ovation when they made their appearance. There were five big acts on the bill. Kid Love, of the team of Love and Love, started the ball rolling. He rendered several ragtime selections on the piano and his singing of "What You Going to Do When Your Bon Bon Buddy's Dead" was a scream and left a hot pace for Leroy Bland, who followed him and by the applause that was given him it was easily seen that he was a favorite with the audience and his cow boy song was a knockout. We long to see Mr. Bland closing his act with this song, for it is much too strong a number for his third song to follow. Stewart and Grundy followed with a singing, talking and dancing act. Although this act has been seen here before, they were given a nice ovation and they got their share of the applause. Miss Abbie Mitchell was fourth on the bill. She needs no introduction to the public for her rare ability and her great reputation as being the greatest singer of her race, places her on the top notch of the theatrical profession. Although being her first time here in vaudeville, she was heartily received by the patrons. Now comes the storm of the bill, Porter and Porter. They were a complete riot from the opening of their act to the closing. This team is a new one from the South and they are without a doubt one of the best singing, dancing and talking acts that has been seen in Louisville. Mr. Porter's comedy is original and every word he says means a laugh, and Mrs. Porter is a ragtime singer. She never fails to get from two to three encores nightly singing the "Mississippi Splash." Although this act closed one of the hardest bills that was ever seen here, they kept the audience in a convulsion of laughter, and when the curtain went down on this act, the Evans Bros. wore a smile of success, for they are most popular colored theatrical managers in the city. The orchestra, which is under the direction of Professor Wm. Taylor, has become very popular with the patrons. They rendered an excellent program of music and the music lovers of the city gathered early to listen to the sweet strains of music which were rendered by the orchestra. Prof. Taylor is the most popular pianist in Louisville, and it seems as if he has selected the most popular musicians. The Garden orchestra is composed of the following musicians: Professor Wm. Taylor, pianist and director; Joe Quintero, violin; George Barrett, bass violin; W. H. Fannings, clarinet; Abe Adams, cornet; and Hasty Harry Haskins, drums.

Garden Theater Week of July 10.

The bill this week is still drawing the large audience, and the opening Monday night was to another record breaking house. Miss Lillian Brown opens the bill with "All Alone," and it was a very nice number and was cordially received by the audience. Miss Brown is a very clever singing and dancing soubret and although she has played here before she is a favorite with the Louisville patrons. Her closing song, "Cozy Rag," brought rounds of applause. The next act on the bill was Porter and Porter. Although this act was held over from last week, they are still holding their own and like all favorites the minute they made their appearance they were heartily welcomed by the audience. Miss Willie Porter singing "What's What" delighted the audience and she took several encores on this number. Mr. Porter sang "Hobble Dresses" and he was sure a knockout. To tell the truth, their act was as good as has been in this city. Miss Alberta Perkins was third on the bill, and this was her first appearance in Louisville. She is sure some ragtime singer, and she puts her songs over the footlights the way that the Louisville theater goers like it. Her first song "Alamo Rag," gave her a chance to show her ability as being a singing and dancing soubret. Her second song "Lovie Joe," has been sung here time and time again, but never was it sung like Miss Perkins sang it, for she sure has got 'em on this song. Her closing song, "Land of Harmony," made her popular with the patrons of the Garden. The closing act, the Great Southern Quarteette was a new act to the patrons, but it was heartily received. Their first number, a mixture of popular songs, was received very well. Their next number was "Keep Your Foot on the Soft, Soft Pedal," and also a very nice number. Their next song was a Cinee number, and this number was the first to start the audience in an uproar, and it was a good one. Their next song was "Ole Man Moon." Miss Elizabeth Huddleson, the female member of the act, made quite an impression upon the audience and there is no doubt about this lady being a sweet singer. This act deserves the place it is holding and it completes a good bill, which was well received by the audience.

THEATRE HIRES COLORED HELP.

From Little Rock, Ark., comes the information that the Kempner Theatre, one of the most beautiful playhouses in Arkansas, and the leading theatre of Little Rock, has discharged all the white help and employed colored stage hands with Paul Chaney as stage manager. Mr. Chaney has an energetic crew of colored assistants, and the new force is making good in every respect.

CINCINNATI THEATERS.

The Magnolia — the Pekin — the Gaither.

The Magnolia theater on Central, between Fourth and Fifth avenue, opened Monday night in a blaze of glory. The old house has changed hands many times during the last twenty years, and time after time has it been opened under new management, but never in the history of the old Central avenue structure has anyone witnessed the change of today. Year after year the managers would announce by the daily press, just previous to the opening, that the house had undergone a complete renovation, but outside of a little painting and dusting the patrons would see nothing new. When Mr. Hart, the present owner, secured possession, he gave it out through the dailp press and other papers that he would remodel the house from top to bottom, put in a colored manager and cater as near as possible to colored patrons. The contract was let at once for about $25,000.00 worth of improvements, and a general overhauling was made from cellar to garret. Mr. W. H. Smith, the veteran manager, was engaged to come over from Chicago and take charge. He arrived here six weeks ago and personally superintended a large part of the work. Mr. Sidney Perrin, the well-known composer and writer of Negro comedy, was engaged by Mr. Smith to write a piece and secure some good talent to produce the opening production. Mr. Frank Montgomery, the well-known colored comedian, was engaged as director, and then they started on a search for good talent.

The opening Monday night demonstrates what time, money and a little hard work will do in the way of opening a theater and giving the people a run for their money, at the first announcement of what Mr. Hart's intentions were, there was some opposition from some of the leading colored people of this city, they felt that the move was simply to drive the two smaller theaters out of existence, but the opposition seemed to subside toward the last. When the box office opened Monday evening, one full house was waiting on the outside. Nothing is reserved but the boxes, and they all had been taken a week ahead. Many beautiful floral pieces greeted the patrons on their arrival, among them were a large horseshoe presented to Mr. Smith by admiring friends in the city.

The house has 150 stage and lodge boxes and box parties were the feature at each show. Among them were the following well-known citizens: Mr. W. F. Johnson, J. E. Jackson and family, Prof. Dabney and friends, C. Cooper and party, H. Smith and party, Mr. Pendleton and party, C. S. Williams and party, Dr. Bank and party, W. A. Coleman and party, Mr. Blackwell and party, Mr. John Gary and party, Dr. Cooley and family, B. F. Hatcher and party, Mr. C. Dillard and family, Mr. C. Blunt and friends of Chicago, Mr. J. Richardson and family and many others. The first show began promptly at 7:15 p. m. After Prof. Ulysses Cross, musical director, swung his baton a few times for the first overture, the full lights were turned on and a beautiful sight there was to behold, two thousand people, representing in a majority, the elites of Cincinnati and surrounding cities, comfortably seated, gazing here and there and everywhere at the wonderful changes and improvements in the old Havlin theater. The curtain rose on a company of twenty-five people, producing in stock a musical comedy, entitled "Southland." Among the cast of characters are Louis Mitchell, representing Mr. Amos Johnson, a well-to-do farmer, with Miss Odessa Crosby as his wife, and with Coreene Letcher as Miss Angemine Johnson as their pet daughter, a beautiful little plot is laid, but all ends well. During the entire show a number of good musical numbers are rendered by several members of the company, especially Miss Fannie Wise. During the time she was singing "Arcadia" we were reminded of a couple of years back when she was leading the big musical numbers with Cole and Johnson's Red Moon company, of which she was the leading star. In this particular role she possesses grace, poise and a charming magnetism. Miss Florence McClain was well received in a nice number, while Miss Odessa Crosby was compelled to take several encores singing "Just For You." Louis Mitchell has the most original make-up ever seen on the stage. He got by with a good song, "Summer Time," but hardly suited his part, which is the best of the entire company. Mr. Clarence Tisdale, as Capt. Rufus, a soldier, fills his part admirably, and he has the best male voice in the company. Sid. Perrin and Henry Saparo have a funny little comedy sketch. Miss Daisy Collins has some good lines and she proved herself to be at home in the going. Miss Georgia Kelly showed to excellent advantage in the big musical numbers, also Miss Emma Foster, Marguerite Garrett, Gertie Ferguson, Delilah Hosey, Blanche Hopkins, Odah Davis and Edna Stanford assisted in making the big numbers stand out. Messrs. Fred Davis, Howard Kelly, H. D. Coleman and J. Hosey were very prominent throughout the entire show. Frank Montgomery took the part of the music master, which gave him the opportunity to produce lots of good comedy. Manager Smith was very much elated over the wonderful success. Two full shows were given to packed houses.

The Pekin.

Those who thought that the opening of the Magnolia would drive the Pekin and Gaither to close their doors were badly mistaken. Mr. Dempsey, manager of the Pekin, remained very optimistic, and was the least perturbed. He answered queries the same, when asked what he thought would be the result, "The Pekin is here to stay." At each show he had a full house of the people he could possibly accommodate, and they were very well satisfied with the show. The Pekin has a very strong vaudeville bill. The Dancing Mayo opens the bill with a song that is a little old, but he makes up in the closing with his wonderful buck dancing. Miss Maud Grundy and Dink Stewart follow with a funny sketch entitled "Advertising for a Bull Dog," which was very funny and kept the house in an uproar. Their closing number is a singing and dancing number and it was a knockout. The Great Southern Quartette is the title of four people that close the bill, three men and one woman. They are all new on the avenue, but they have a good act and it did not take them long to get acquainted. They sing a number of good popular melodies and work in plenty of good comedy all the way through. They will draw well all the week. A nice clean bill.

The Gaither.

Mr. Albert Smith, manager of the Gaither, had three full shows, and with the high-class bill that he is carrying he will do a big business all week. Williams and Rajah (The Princess) are the big headliners, with some real good numbers. The princess is one of those character performers that is a novelty and will draw well under all conditions. This is her first appearance in Brownsville and she's "got 'em." Mr. Williams sings "I Am Alabama Bound," and he got his also. Mr. Emmet Anthony returned after an absence of a year, and his friends poured out in large numbers to see him. He is doing one of his old clever turns. Taylor and Taylor, mother and son, are the other number on the bill, putting on about the same kind of an act as when seen here a few months ago, but with several new songs that are good. This is a very strong card.

"Aida" Overton Walker and Company, including Creighton Thompson, are at Poli's Theatre, Bridgeport, Conn. The act is headlining the bill, the first colored act to be given such honors at Poli's for a long time. All the papers speak in high terms of the skit, the Bridgeport Morning Telegram in particular, declaring that it is the classiest singing and dancing act that has been seen at Poli's for a many a day. Creighton Thompson, of Chicago, who has succeeded Bobby Kemp, is working with Miss Walker in an acceptable manner, and is making good in his song, assisted by chorus.

Stage, Theatrical, Troupes and Plays-1911.
Economic Phases, etc.

THE FREEMAN, HARPER MUSE STOCK COMPANY.

Comical George Freeman and his most efficient stock company, known as the Freeman, Harper, Muse Stock Company, are on their fourth week at the Globe Theater, Jacksonville, Fla., and are scoring rapid success with their stock.

Mr. Freeman has a stock company of fourteen people, who are positively all first-class performers making their first tour in the South, carrying his own trap drummer and pianist, who can double on the stage.

Freeman 7-8-11

COMICAL GEORGE FREEMAN.

Mr. Freeman has also been successful in securing Mr. Samuel Cadley as scenery artist, character man and stage carpenter.

This company is capable of entertaining any audience, for the goods they have, can and do deliver.

Mr. Freeman would like to hear from all good managers that can use a company of this kind. Ghost dargers and grafters kindly save stamps. Address,

GEORGE FREEMAN,
Globe Theater,
Jacksonville, Fla.

RESIST DISCRIMINATION AT ASBURY PARK BEACH

Negroes Bathe Although Old Bathing Place is Taken Away From Them

WILL MAKE TEST CASE

Colored Bathers Can Now Be Seen On All Parts of Beach Front—Authorities Afraid to Act. 7-6-11

Special to THE NEW YORK AGE.

Asbury Park, N. J., July 5.—A peculiar condition exists on the ocean front at Asbury Park this season, due to the attempt of someone in authority to shut out the colored visitors entirely from enjoying the bathing privileges of the deep, blue sea. On July 4, the large crowd, composed of white and colored pleasure-seekers, witnessed the unusual spectacle of both races bathing together, a state of affairs that has not existed at Asbury Park for years.

The Beach Commission has in recent years provided a separate place for colored people to bathe, resorting to "Jim Crow" methods because some whites objected to coming in close proximity of the colored bathers. However, the colored people have not shown any resentment as their place for bathing, located near Second avenue, was the most convenient spot of all. All bathers have been compelled to pass the colored bathing place to reach their jumping off points.

Last Saturday when a number of colored visitors hied themselves to the old bathing haunts they were surprised when informed that the colored people no longer had the privilege of bathing in that vicinity. Upon inquiring what place had been set aside for colored visitors nobody was able to give the desired information.

Chairman Mitchell, of the Beach Commission was visited by a committee of Negroes, headed by Counsellor James L. Curtis, of New York, and Mitchell shifted the blame, at least tried to, to the lessees of the beach front, who in turn charged that Chairman Mitchell was the cause of all the trouble. The mayor was also visited and he, too, placed the blame on the chairman of the Beach Committee.

Sunday afternoon a large indignation meeting was held at the Second Baptist Church and the pleasure-seekers were advised by Counsellor Curtis to bathe at any part of the beach they saw fit. It was agreed to have a test case made of the first bather arrested.

So last Monday morning scores of dusky bathers jumped into the water from all parts of the beach and not a one was molested. The same state of affairs existed July 4. It is said that the authorities, knowing that the Negroes fully intend to make a test case, fear that legal proceedings would very likely result in the colored people's favor and are, therefore, letting them go where they please and fervently wishing that the "Jim Crow" section had not been abolished.

Christian Recorder 12-14-11

A colored woman of Passaic, N. J., brought suit against a moving picture house there for discriminating against her. The court awarded her $50.00 and costs.

closed a six weeks' engagement at the Globe Theater, Jacksonville, Fla., on July 8, and opened at the McKinnie Theater on July 10, where she is taking six and seven encores nightly, singing some of her favor[illegible] strain—"That Why

"DR. BEANS FROM BOSTON"

LAST week "Dr. Beans from Boston" paid a professional visit to Newark, N. J., and for the first time gave exhibitions of his skill as a M. D. before hundreds of patients who crowded the Columbia Theatre nightly. This physician, who claims as his place of residence that renowned New England city where brown bread and baked beans are eaten in large quantities every Sunday morning, may or may not have a diploma showing that he finished a course in medicine at Harvard University, but after watching him administer a number of large doses of spirits of laughter with much success, I left the theatre vowing that if called upon to recommend a physician for the blues I would with pleasure refer to "Dr. Beans from Boston."

Before anything else is said with reference to "Dr. Beans from Boston," I deem it in order to state that S. H. Dudley is this season appearing in a piece which shows him to better advantage than any vehicle since his connection with the Smart Set Company. As *Gymnasium Butts*, an ex-minstrel, Mr. Dudley has a rôle which gives him an excellent opportunity to demonstrate his ability as a laugh producer, and he avails himself of the chance furnished. In "Dr. Beans from Boston" he looms up a more finished comedian as well as funnier.

S. H. DUDLEY

"Dr. Beans from Boston," theatrically speaking, is a musical play in three acts by S. H. Dudley and Henry Troy; music by Will H. Vodery and lyrics by Henry C. Creamer. The production is not blood kin to such dainty and artistic musical plays as "The Pink Lady," "The Kiss Waltz," "The Siren," "The Little Millionaire," and other shows now on Broadway, but for the houses a colored show is compelled to play nowadays it seems to fill the bill—if applause is taken as a criterion.

The plot of "Dr. Beans from Boston" deals with the adventures of *Gymnasium Butts*, who passes himself off as the real *Dr. Beans* and gets possession of a drug store. His confederate is *Bill Simmons* (James Burris), whose suggestions are usually accepted and carried out. The principal asset of the drug store is a love potion, which the comedian finds after a diligent search, and then gives in large quantities to *Susie Lee* (Daisy Martin), for whom his heart palpitates. It is while *Gymnasium Butts* is "going big" with *Susie Lee* that the simon pure *Dr. Beans*, from the Hub City, in the person of Frank DeLyons, comes on the scene while a big dance is going on at Buckroe Beach. When confronted by the real thing the impostor grabs a club and tries to make a home run with *Dr. Beans'* head, evidently so shaking up the latter's mental faculties that he forgets just what and who he is. At least that is the way I doped out the "happy" ending—happy, I mean, for *Gymnasium Butts*.

Mr. Dudley is surrounded by a company of good and earnest workers this season. I do not think he has ever had such a bunch of hustling, bustling men. A number of new faces are seen in the show. There is Daisy Martin, who attracts favorable attention in her soubrette rôle, and who should profit greatly along artistic lines by experience with the Smart Set Company during the next eight months. Miss Martin has a fresh, strong singing voice and gets about with a sprightliness that is pleasing.

James Burris is with the Smart Set Company once more, and is without doubt the best foil for the comedian of all the straight men he has had. The two work together with much ease, and the elongated James is improving along with Mr. Dudley. The funniest scenes in the show take place between *Gymnasium Butts* and *Bill Simmons*.

Henry Troy, the well known lyric tenor, has again taken to the road, and besides singing several pleasing songs—"Dearest Memories," in particular—he capably plays the part of *Larry Smith*.

When the day comes for colored performers to be considered seriously in character work, I predict that Arthur Talbot will be one of the first to demand recognition. Mr. Talbot's character acting in other shows is well remembered. He has not so much to do as *Waterbury Lee* in "Dr. Beans from Boston," but what he does he does well.

As *Queen Sophenia*, a fortune teller, Alberta Ormes has been given a part which fits her better than anything she has ever had, and Florence Bevasn as *Mme. Sahara Heartburne*, a prima donna, is best in her lines.

Roley Gibson as *Jimmy Quickstep*, a messenger, plays a humorous character which contributes a number of full grown laughs throughout the piece, and his song, "Messenger Boy," assisted by

DAISY MARTIN

male octet, is one of the best number in the show.

Then there are William Ramsey as *Alex*, a waiter; Frank DeLyons as *Beans;* Hattie Burris as a [illegible] and Jessie Harris as a drug[illegible] of whom look and act their parts.

Mme. Flower, who left the [illegible] Saturday night, appeared in [illegible] act and sang several songs, it necessary to respond more.

A member of the cast who [illegible] advanced strides as a perfo[illegible] fore the footlights is Patrick, who seems to be each day wiser if not weaker.

In many respects is "Dr. [illegible] Boston" the best play Mr. [illegible] ever had. The comedian [illegible] Troy deserve much credit fo[illegible] they have constructed. It w[illegible] ure to note that Mr. Dudley [illegible] nated much of the horse pla[illegible] parent in his other shows and, g[illegible] reader, please enthuse with me [illegible] I tell you that not one razor was d[illegible] and not a pistol discharged during [illegible] entire show—something unusual for a Dudley production. I do not recall having seen even a handkerchief pulled until the last few moments of the last act, and then the comedian assaulted the real *Dr. Beans* with a club. But in that case a club or a rock was necessary in order to knock the intruder unconscious. He could not have accomplished the feat (not feet) with his hands.

In seasons gone by the Smart Set Company has used a number of songs heard in other shows and acts, but this season both the lyrics and music been written expressly for the [illegible] which makes the entertainment [illegible] as we prefer to hear fresh songs we go to see a colored show th[illegible] ones. Mr. Dudley's song, "Wh[illegible] I Say That For?" is funny, an[illegible] compelled to sing a number of [illegible] and choruses.

With the prospects of a goo[illegible] ahead the management should [illegible] with some of the old wardrob[illegible] "His Honor, the Barber." T[illegible]

compelled to grow reminiscent and think of the old production, due to old clothes—once when the men came on the stage in a number and another time when the female members of the chorus were on the stage. The expenditure of a few more dollars will be worth the while. There is one thing that we of darker hue take particular notice of, and that is the clothes worn by each other. So it is a bad business to don the members of the Smart Set Company with some of the old duds we have been seeing for the last two seasons.

The female members of the cast have heeded the instructions given by Mr. Dudley relative to making up brown instead of white, and for the first time in a long time I was accorded the opportunity of gazing on a group of nice-looking brown-skinned girls, minus too much paint and light powder.

It is against the ethics of the medical profession for a doctor to advertise, but no physician objects to one putting in a good word for him here and there. I have not been requested to do so, but will voluntarily write a testimonial to the effect that "Dr. Beans from Boston," who believes more in the mental sciences than in medicine, treated me for a complaint called the "lack-o'-laughter" and cured me completely.

THE EVANSTON (ILL.) THEATER MUDDLE.

Freeman 9-16-11

Prominent citizens of Evanston, Ill., say that they did not ask for a "Jim Crow" theater. One of the proprietors, in defending his action, gets in a ringer on the colored people when he says that a colored restaurant-keeper was doing the same as he was—drawing the color line on his race. Of course this does not excuse the management of the Evanston theater, but when such facts are known they tend to weaken our position.

The fact that the colored man runs a restaurant for white patrons is not very important as a factor of influence in the situation. If he were not there the condition would still be the same. That he is there offers an excuse for the action at the theater. Yet it would be a shame to drive the colored man out of business just because it makes an awkward situation.

Not only in Evanston, but the country over, the same thing is repeated. It is rather unfortunate that white men have opportunity to point out places of the kind conducted by colored men, virtually insisting that they have examples in them. They do have examples in them, but they are by no means influenced by them. Race discrimination is in spite of them. To express it plainly, they are taking advantage of the situation.

The colored people of Evanston have been pretty well worked up over the affair since they, like the white citizens of the Chicago suburb, are well-to-do and high-toned. They had never been refused the main floor of a theater and consequently were amazed when they learned of the new order. It may suit the management better to do what it is doing, but it was not necessary to make an insulting reference to the matter. In the Chicago Defender of September one of the management is quoted as saying:

"I am going to not only turn you d—— niggers out of here, but will kick you out."

Perhaps he did not express himself in that way. But more than likely he did. Here is an example of the mob spirit—that same mob spirit that re- in the terrible ha- ville, w-

cut off as the colored people. The poor whites never feel to have the means for purchasing high-priced seats. The few that do feel to have the money do not serve to influence rafts of others. It is not so easy with the colored people. The few that would be tolerated without question, just as the poorer whites are tolerated, will not remain simply a few. The privilege of one is too often considered the license of others, and before very long the thing is overdone. Then, again, the first Negro that passes along is too often thought the type Negro by the white man, all others being accordingly measured. This thought is sometimes based on reason, since the unprepared Negro is as a hundred to one, having in mind all of those qualities of the exclusive sets. Nor is the feeling confined. The struggle between "me and thee," begun with man, and will not cease until his end.

The hope, as we see it, is to take advantage of things in about the same way the white people take advantage of them, according to position and circumstances in life. These are the actual ruling forces in such things, and there is no repeal from the decision. The few among us who are in all ways worthy to mingle with the classes will not be shut out of the better happenings as the rule. But, unfortunately, we have allowed mere dress to class us, feeling too often that "I look just as good as he does," when at the same time this same "I" may be the butler.

Those who know the difference will suffer the humiliation of being barred from certain sections of places of amusement, yet these same individuals are reasonable enough to admit the cause in part; at any rate they swallow their lump of humiliation and say nothing.

THE NEGRO ON THE STAGE

(By S. Tutt Whitney.)

IS the Negro on the stage a factor in the great movement of race up- uplift? If so, how? This, and similar questions have been propounded to me many times during my travels through the South. I must admit that the scope of the subject is too large for me to discuss authoritatively.

The Southern Negro is intensely interested, and reasonably so, in anything appertaining to the ultimate mental, moral, physical and spiritual redemption of the colored race. It has been our good fortune to please most of our Southern audiences, and in every town of any consequence, people have remained after the show to thank us for the influence for good any first-class colored company exercises on a Southern community; not only does it stimulate race pride and ambition, but it increases the respect for Negro ability—a fact the Southern white man is forced to concede.

While touring Southern Indiana, I was requested by a colored minister to sing at a special Sunday evening service. I gladly accepted the invitation. Prior to my solo, much to the chagrin of the minister, a deacon made it his business to make a talk condemning shows and show folk, and, as he thought, made a grand finale by consigning to hell all who attended shows.

Without the minister's permission I took issue with him. I learned he had never attended a show and had no acquaintance with show people. I then took advantage to say to the congregation that the personnel of the best colored shows was composed principally of ladies and gentlemen of intelligence, who were working with ambition and a purpose; that the producers of the best colored plays are men of more than ordinary intelligence, who not only write to amuse, but to instruct morally and intellectually; that the moral and social conditions in any well regulated colored company compare favorably with conditions in town or city; that it is as much the duty of some to use their God-given talents to make hearts lighter, as to preach; that the stage, with its power to portray human pasions, its potency to sway human emotions, its opportunity for reaching the masses, is destined to be as great a factor in the final redemption of mankind as the church. The congregation applauded.

Managers of colored playhouses have great responsibility. If they are mercenary they will book acts and shows with the sole idea of getting the money. If they are conscientious they will book only such shows as they would have their mothers, wives and children see. All "honkey tonk" amusement places should be abolished by city ordinance, as an abomination to public decency.

Managers of shows should accept no play which contains vulgar suggestions or appeals to the baser passions of an audience. Performers should be booked with a thought to their character and department, as well as artistic ability. Gambling and drunkenness should not be tolerated. I hope to see the time when it will be as hard for a "boozer" or otherwise undesirable performer to join a show as to join a church or our best fraternal organizations. In this way the Negro on the stage will become a most important factor towards uplifting the race.

MINSTRELS TO PLAY HO THEATRE.

Barton and Wiswell, proprie the Down in Dixie Minstrels, h cided to take the Rucker show southern line, and are bring the large cities.

The show will finish its sc gagement in less than two is booked to appear at th Theatre, Washington, the January 2. A number of be made in the show brought to the Howa

BERT WILLIAMS ZIEGF.

Next season Bert W one of the principal pa lies of 1911, to be produce feld, Jr.

When the comedian signe Manager Ziegfeld last summer contract gave the latter an option Mr. Williams' services for an additional year. A few days ago Mr. Ziegfeld notified the leading attraction of this season's Follies of 1910 Company that he desired his services for another

MME. SISSERETTA JONES (Black Patti)
who is in her fifteenth season on the road

ROUTE.

PROF. R. ROY POPE'S CONCERT AND ANNEX BAND, with Ringling Bros. Circus.—Kankakee, Ill., July 24; Bloomington, 25; LaSalle, 26; Moline, 27; Muscatine, Ia., 28; Centralia, 29.

FRED GARLAND, with Gentry Bros.' Circus.—Week of July 24, Minneapolis, Minn.

FOREPAUGH-SELLS BROS.' CIRCUS.—Hastings, Mich., July 24; Battle Creek, 25; Three Rivers, 26; Dowagiac, 27; Michigan City, Ind., 28; Joliet, Ill., July 29.

YOUNG BUFFALO BILL'S WILD WEST SHOWS.—Midland, Ont., July 24; Barrie, 25; Collingwood, 26; Guelph, 27; Owen Sound, 28; Stratford, 29.

BUFFALO BILL'S WILD WEST and PAWNEE BILL'S GREAT FAR EAST.—Chicago, Ill., July 23; Aurora, 24; Galesburg, 25; Peoria, 26; Springfield, 27; Jacksonville, 28; Quincy, 29.

P. G. LOWERY'S ENTERPRISE, with Hagenbeck-Wallace Circus.—Muskogee, Okla., July 23-24; Tulsa, 25; Bartlesville, 26; Independence, Kan., 27; Coffeyville, 28; Pittsburg, 29.

ALLEN'S TROUBADOURS.—The Central Theater, Atlanta, Ga., indefinitely.

WSLEY and BOWMAN.—Week of July Chicago, Ill.

XER SHOWS.—Brandon, Man., C of July 24.

Stage, Theatrical Troupes and Plays - 1911.
Economic Phases, etc.

THEATRE MANAGER LOSES CASE

MRS. HATTIE ROBERTS, 236 W. Fifty-third street, wife of Dr. Charles H. Roberts, one of the leading colored dentists in New York City, was awarded judgment for $200 damages Monday against Joseph Carr, a theatrical manager, by Judge Thomas Murray of the Third District Municipal Court. Mrs. Roberts sued Carr for $500 for ejecting her from the first floor of the New York Theatre on the evening of September 6.

At the time of the incident Mrs. Roberts was with her husband, who

MRS. HATTIE ROBERTS

DR. CHARLES H. ROBERTS

was also forced to give up his orchestra seat. Now that Mrs. Roberts' case has been disposed of, Dr. Roberts will institute civil proceedings for damages against Carr.

The defendant was manager at the New York Theatre on September 6, and was in the employ of the William Fox Production Company which was conducting a vaudeville and motion picture show at the theatre where the ejection occurred. Dr. and Mrs. Roberts were compelled to give up their seats on the first floor because the management objected to colored people sitting in that part of the house.

Knowing that the Civil Rights Act provides that all citizens are entitled to equal rights and privileges in all theatres, restaurants, inns and all places of public accommodation and amusement, subject only to such restrictions as are provided by law and applicable alike to citizens of every race and color, Mrs. Roberts brought suit to test the constitutionality of the act, which became a law in 1895.

In rendering a decision in the case Judge Murray did not hand down a written opinion, the only entry on the books of the court showing that it had been disposed of being that judgment for $200 had been rendered in favor of the plaintiff. However, the case was decided on the evidence, which showed that Dr. and Mrs. Roberts had been ejected from the first floor of the New York Theatre because of their color. By giving Mrs. Roberts judgment for $200 damages Judge Murray made it evident that Manager Carr had been guilty of violating the Civil Rights Act.

The case was heard in the Third District Municipal Court Thursday, October 19, and the decision was reserved by Judge Murray until last Monday.

On the evening of September 6, Dr. and Mrs. Roberts secured orchestra seat tickets at the New York Theatre and were seated by one of the attaches of the house. They had only been in the theatre a short time when an usher approached them and asked to see their coupons. Dr. Roberts refused to give up the pieces of cardboard, but allowed the usher to take a good look at them.

A few moments later Manager Carr informed the couple that they would have to change their seats and go upstairs, to which suggestion Dr. Roberts remonstrated. Carr then called a police officer, who told Dr. and Mrs. Roberts that unless they left the first floor as the manager had requested he would be compelled to arrest them.

While Dr. and Mrs. Roberts were leaving the theatre Manager Carr offered to either exchange their tickets for the balcony or give them back their money, but both propositions were refused and the couple kept the coupons.

The next day Counsellor L. C. Collins was told of the outrage and retained as counsel. He at once investigated the ejection of Dr. and Mrs. Roberts from the New York Theatre and secured sufficient proof that the couple had been discriminated against on account of color before bringing suit.

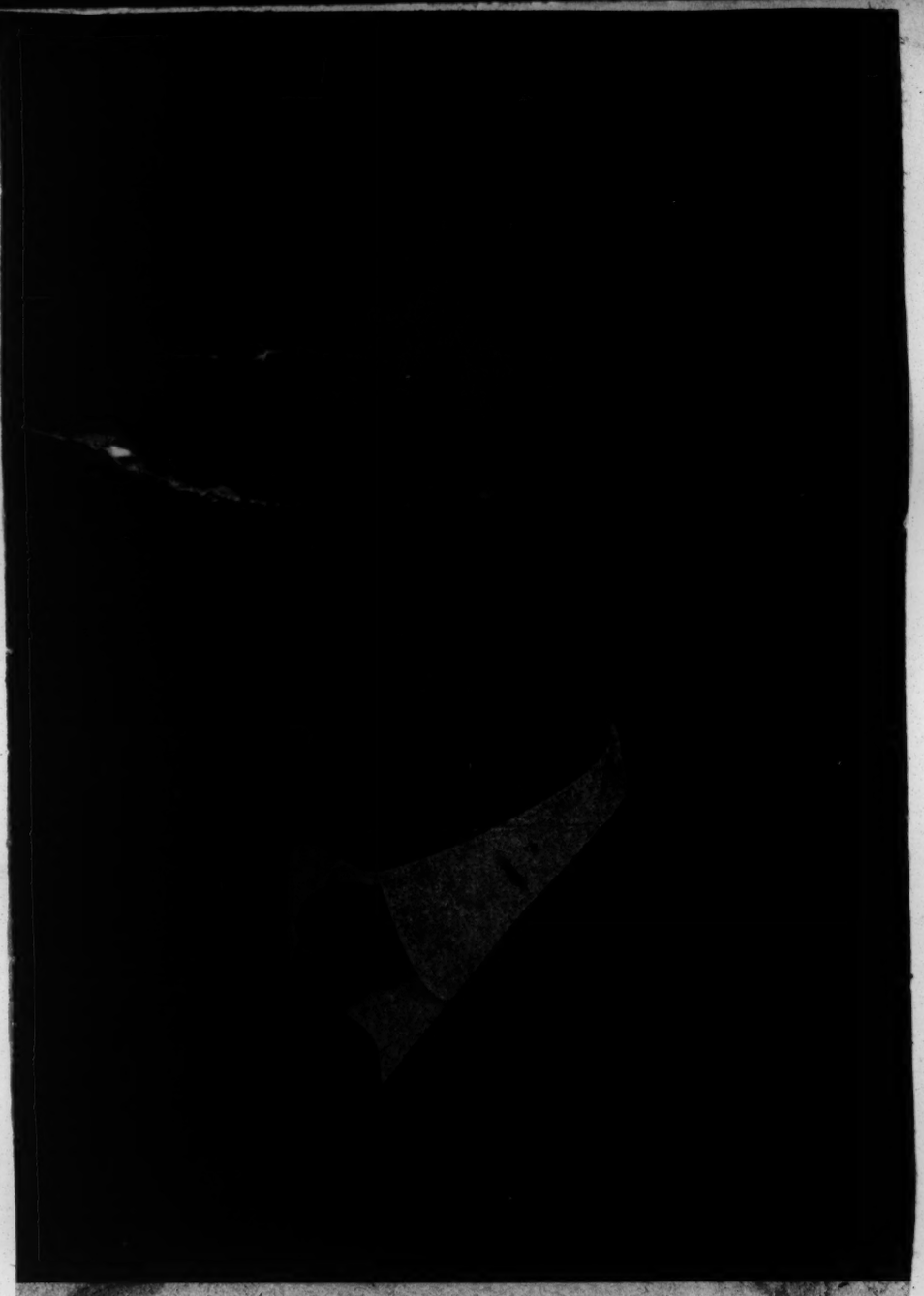
During the trial of the case before Judge Murray the defense sought to show that the plaintiff had not been evicted because of her color and made a number of statements which the court evidently did not value very much from a standpoint or veracity. One witness testified that Dr. and Mrs. Roberts were ejected because Dr. Roberts became boisterous, while Manager Carr stated that he asked the couple to leave their orchestra seats because he wanted to equally distribute the patrons throughout the house and therefore requested that they go to the balcony.

Counsellor Collins made Manager Carr admit on the witness stand that in a conversation a few days after the occurrence that he (Carr) had ordered Dr. and Mrs. Roberts to leave the first floor because of their color; that while he did not personally believe in such unjust discrimination it was the policy of the house, which he was compelled to enforce.

The decision of Judge Murray is a great victory for the colored citizens of New York City, and is the first case in several years that has been decided in favor of a colored plaintiff who filed suit under the Civil Rights Act. Counsellor L. C. Collins, who successfully conducted the suit, is of the opinion that any reputable colored citizen can recover judgment for being discriminated against in the theatres of New York because of color the same as Mrs. Roberts if the proper evidence is secured and presented to substantiate the allegations made in the petition asking for damages.

It is not necessary to inform the colored citizens of New York that Judge Murray is a learned judge who is not swayed by political influence or color prejudice. His decision in the Roberts case shows him to be fair and impartial and one who reflects great credit on the judiciary of New York.

Dr. and Mrs. Roberts, of course, come in for congratulations. Instead of spending their time telling friends and acquaintances of the humiliation to which they were submitted, they availed themselves of the opportunity afforded all citizens of color in New York and aired their differences in court. The respect for the colored citizens of Greater New York will be greatly increased when the whites learn that the members of the race have made up their minds to take advantage of the laws passed prescribing against discrimination instead of showing their resentment in talk! talk! talk!



COUNSELLOR L. C. COLLINS
Who Represented Mrs. Hattie Roberts in Court.

WHITE CRITIC EMANCIPATED

S. Tutt Whitney, leading comedian of the Smart Set Company, writes that the Southern critics are beginning to show more interest in colored shows and are beginning to devote more than a line or two to colored productions when they visit the large Southern cities. One critic, who is said to be one of the most rabid writers on the Negro question is said to have stopped Mr. Whitney on the street in Little Rock, Ark., one day last week after having seen the show and conversed for nearly half an hour. The conversation ended by the critic buying the comedian a cigar—and he paid ten cents for it, too.

The critic whom Whitney thinks has been emancipated from the bonds of race prejudice (to some extent) wrote the following review in the Little Rock *Arkansas Democrat*:

Rattling funny from start to finish is the musical comedy styled "Newtown," put on at Kempner's Theatre as the opening attraction of the season last night and tonight. The production is by Negro collaborators and is produced by a Negro company known as "The Smart Set," but this doesn't detract the least from the merit of the comedy. You laugh till your sides ache, just the same.

The attendance at the opening presentation of the play was largely confined to the galleries and balcony, but the production is well worth enjoying by anyone who likes original comedy, good lyrics and above the average choral and ensemble effects. The scenic effects are exceptionally good, particularly the Indian village and mountain scenes. The pretentious

country village of Newtown is also well conceived. The comedy is clean throughout—much more so than many of the musical comedies put on by white playwrights and produced by white companies. In short, it is a good show without a chestnut in its joke repertoire.

Salem Tutt Whitney plays the principal comedy role and he delivers the goods every time. He is the mayor of Newtown and he manages to "run" the town despite suffragettes, banditti and a begging parson. His inaugural address stated emphatically that he would either run the town or run everybody out of town. Whitney is a born comedian and gets fun out of all sorts of situations. One of his most original stunts is that of drilling a squad of the Newtown militia, the commands being given by grunts, nods, shrugs, facial grimaces, etc. Each command is well executed, the squad putting on an interesting bit of maneuvering. He has a very good singing voice and his duet with Nettie Taylor as the school teacher was one of the hits of the evening.

Ethel Marshall has a really attractive voice and is graceful in her stage work. There isn't a bad voice in the entire aggregation for that matter, and the little girl who takes the part of the Indian maiden has a delightful lyrical soprano.

J. Homer Tutt, who takes the part of the classy kid, Sam Jayson, does an excellent part, while the characters of parson, major and man-about-town are all well taken off. The Mexican character is also satisfactorily portrayed, while the new "Mexico" song is both pleasing in melody and quite well rendered by Ed Tolliver.

The company carries its own orchestra, which furnishes good music throughout the evening, with accompaniments that indicate splendid preparatory work before the company began the season.

Thes how will be repeated at Kempner's to-night and the advance sale of seats is reported good.

Not so bad for a critic supposed to have been of the Vardaman type.—EDITOR'S NOTE.

CHICAGO WEEKLY REVIEW.

"Tallaboo," a Genuine Negro Melo Drama, Successfully produced at Mott's Pekin Theater.

Freeman 9-16-11

By Sylvester Russell.

Several years ago Harriet Beecher Stowe gave to us the true slavonic side of darkey life and the grubbage of its pageantry. Today, forty years hence the shackles of bondage are fallen and the Negro, with what's left of the Indian, have both risen promiscuously among the great multitude of white but variegated people of our nation. To this end, that we might view the Indian and the Negro of modern times and see them as they are, Mr. N. R. Harper, author of the play, who is a Louisville lawyer of past fifty years of age, has given us a remarkable play and one which will cause thousands of graduates and literary students of younger age, which the colleges have turned out, to blush with shame at the empty pitchers which they so slothfully failed to fill at the fountain of life's usefulness. "Tallaboo," or "Swept by Fire to Fame and Fortune," which was produced at Motts' Pekin theater, September 5, 6 and 7, 1911, is not an Indian drama, but a Negro melo-drama, with an Indian squaw as its heroine, and while Tallaboo is swept by fire to fame and fortune, it was fortunate for the author and his race, that the play, through his lack of experience in construction, managed to pull through with with enough material and plot to form at least a connecting link to make his work compare favorably with the brain of a white playwright whose life of study, practice and experience had given him an advantage. The briefest possible substance of the story is that a Negro banker's son of Virginia had fallen in love with Tallaboo(an Indian squaw. This Indian squaw and her brother were known by a white man before they were taken by the Indians, after separation by fire from their mother, whom they did not remember. The banker objects to his son's marriage to a squaw, but the mother naturally plans to aid her son on to happiness, and a marriage license is secured but the father appears on the scene just in time to prevent the marriage. At this juncture the white man discovers that he knew the two Indians in their childhood and breaks the news that they are not Indians, but Negroes. The title role, that of the banker's son, was aken by J. I. Harper, brother of the author of the play. His acting was fairly good as was the reading of his lines, though very racial in point of personality. A. Lincoln Harris, who is a playwright, appeared as the white man and displayed skill as an actor in the most exacting scenes. Mrs. Nellie Stone Lane, of Cassopolis, Mich., the leading lady, appeared as Tallaboo, the Indian squaw. While this young lady is not endowed with beauty, she displayed dramatic instinct which merited quite some applause. G. H. Hutchinson, as the banker, filled the dramatic requirements of his work while Mrs. Jennie Lacey was charming as the banker's wife. Miss B. O. Fortson as the daughter and graduate, displayed intelligence. Mrs. Fannie Hall Clint, who appeared in two characters, was superb, especially in the emotional scene of the fourth act, and Mrs. Clara Hutchinson, the well known prima donna, sang artistically sweet in the college scene. The scene in which Mrs. Lane sang varied in sentiment, and while it was appreciated, one verse would have been enough; but the shedding of tears, which caused both sympathy and humor, was ineffective, because of its sarcasm. The most complete character in the play was the comedy role of Sam, an ignorant man servant, ndd lucky for the production, the part was taken by A. H. Durham, a natural comedian, who will no doubt be surprised to learn that he is gifted, and that Mr. Harper had written some real witty lines. His talk about the black rich folks and that all white folks look alike, created much humor and in all the scenes his comedy stood out. Others in the cast were George Grannaway, Albert H. Graham, Mary Richardson, I. H. Wall, Gertrude Johnson, Lulu Harper, Hallie Payton, Bulah Harder, Blanche Walters, Arnette Danner, Olga Porter, Selina Breckenridge. The play was staged by Charles Gardner, late stage manager of the Bush Temple theater. The orchestra of the Odd Fellows band furnished the music on the first night. The occasion of the opening performance was notably a social event and the audiences increased on the remaining three nights of the engagement.

(To be continued.)

Closing Performance a Gala Night.

The closing performance, which I attended by request of Mr. Harris and the author, was a gala night. It was not only a social event but every seat in the house was filled. The pla yhad been reduced to four acts; the scenes had been improved upon and the features which I had criticised above in this article had all been changed and eliminated in such a way as to make the play fit for a successful hearing anywhere.

Mrs. Lacey's Stunning Gown.

There was quite a stir when Mrs. Jennie Lacey, a well moulded elderly lady, portly in size, entered as the banker's wife in a drawing room scene. She wore a purple silk gown stamped with large pink and green pansies as a bordering to a skirt of pointed wings and wing pointed sleeves. But the most distinguished actress in the cast was Mrs. Fannie Hall Clint, who carried all the responsible burden of the female element but was more at home as a lady than as a servant, of the two characters she assumed. J. I. Harper, Mr. Harris and Mrs. Lane were all seen to a better advantage and Mr. Durham was funnier than ever. To be plain and brief, Tallaboo is the best and most natural Negro drama that has ever been produced and could even be perfected for the combination theaters and if white managers would look at it as they should now be willing to do, so great is racial texture and simplicity, that people would be more delighted to hear it, and view it with more interest than any of the Tom Dixon plays.

Nathaniel R. Harper, the Author, Makes a Speech.

Nathaniel R. Harper, author of the play, who was introduced by B. F. Moseley, after the third act, was given a wonderful reception as he stepped forward to bow his recognizances and take his place with the late Bob Cole and with Jesse A. Shipp in the rank of a foremost playwright in Negro stage history. Mr. Harper is unassuming in manners and spoke in part, briefly as follows:

"The first performance of this play was given at the auditorium at Louisville, Ky., under the auspices of the National Women's Educational Club. He had secured the house from the white people after a great struggle. He spoke highly of his success in picking his characters from the talent to be found in Chicago. He was also much pleased with the appreciation of the audiences which had assembled in increasing numbers on each successive night. He says he expects to keep his drama before the public until it teaches what he designed—the upbuilding of the Negro race."

MUST SERVE NEGROES IN ALL PUBLIC PLACES

Mayor Hindley of Spokane, Wash., is Opposed to Discrimination

ORDER SIGNS TAKEN DOWN

Comissioners Hindley and Hayden Declare Signs Which Read: "Colored Trade Not Solicited," a Nuisance.

8-16-11

Special to THE NEW YORK AGE.

Spokane, Wash., Aug. 8.—The officials of this city have issued an ultimatum that there must not be any discrimination in public places on account of race or color. An order has been issued that all signs declaring that colored trade is not solicited must go.

Mayor Hindley has given out the following statement with reference to the discrimination:

> We are not going to tolerate any such discrimination. The colored people have their right guaranteed to them by the Constitution of the United States, and no union restaurant or saloon has any right to infringe upon that right. Race trouble must not be allowed to brew in Spokane. Such actions as have come to my notice are the fomenters of race war and threaten the whole legal fabric of the city and state. I do not anticipate any trouble, but the men who run public places in this city will not be permitted to practice such discrimination. So long as he behaves as well as a white man, the colored man has just as much business in such places as a white man.
>
> The thing is absolutely contrary to the Constitution, and that is all the authority we need to make them take down such signs. It is not necessary to have a city ordinance to regulate the matter. It will make endless trouble, and must be stopped.

The signs which have been termed a nuisance and ordered taken down in Spokane read: "Colored Trade Not Solicited." Some months ago a business man displayed some originality by putting up one of these signs and it was not long before others followed.

A few weeks ago John Adams, a colored attorney, went into a restaurant to have lunch and was informed by the waiter that he could not be served. Attorney Adams took the matter up with Mayor Hindley, showing that such acts of discrimination were in direct violation of the constitutional rights of the colored citizens.

Commissioners Hindley and Hayden at once got busy and after finding that conditions were as represented, notified the white business men that they would not stand for race discrimination in Spokane.

MORE PRAISE FOR COMEDIAN.

Inter Ocean 9-19-11

Out in Chicago the dramatic critics are indulging in their annual effusions of praise over the work of Bert Williams. As usual, Ashton Stevens, of the *Chicago Examiner*, and Amy Leslie, of the *Daily News*, devote most of their ink and space in reviewing the Ziegfeld show to the colored comedian.

Amy Leslie refers to the big production as "Bert Williams and others," and says in part:

> At the Colonial Flo Ziegfeld's marvelous "Follies," labeled and living up to 1911, blinds with its splendors, delights with its unique features and altogether charms from every point of view an audience numbering many who paid as high as $20 for a seat for the extreme joy of being in the front row to greet the annual blaze of glory certain to be strewn before jaded palates wide open for folly of the Zeigfeld brand.
>
> Bert Williams, droll, quiet, self-obliterating and keenly artistic, is the big feature of the show, and the sumptuous pink and white creatures of pulchritudinous tyrannies and fascinations proudly float about in his meek but brilliant wake. He has amazing songs, much quaint philosophy and a considerable amount more of legitimate travesty in which to display his pleasant gifts as an actor and entertainer. * * *
>
> The crowning bit of delightful acting is accomplished by Bert Williams, the colored actor. With the very sinews of satire put into his big, expressive hands by the torn up towers of building which has interfered with traffic in New York for the best part of five years, Mr. Williams completely realizes that which is exactly measured, beautifully easy fun as he stands aloft and pilots to a peak of danger and an explosion a humble suburban visitor. After that Williams delivers some excellent songs, of which "That's Harmony" is a classic given with deeply reflective and philosophical repose and immense humor.

Says Ashton Stevens:

> Again is Bert Williams the Kohinoor (or should it be the black diamond?) of Mr. Ziegfeld's "Follies" at the Colonial. Follies there have been all the way from 1897 to 1911. The first were just "Follies." The last two had art in the foolish game—the black art of Bert Williams, one of the greatest comedians in character ever known to an American theatre.
>
> I was talking to John Barrymore about Bert Williams last night, and he beat me praising. The Barrymore family has not been unknown to the very best of the native stage for some generations. Its members are born to the purple of stageland. And it was the youngest of these actorial aristocrats that said to me last night:
>
> "I'd be proud to play in a company supporting Bert Williams."
>
> And I said that I'd be proud to write the play if I had enough wit.
>
> What isn't Bert Williams in the "Follies of 1911" is mainly take-offs of plays and places that are not familiar to the average Chicagoan. Chicago has yet to see "Everywoman," which is burlesqued as "Everywife." * * *
>
> What high honors are found in the performnce belong to Bert Williams, the Nobody. Something of the racial human philosophy, which so long have marked his songs, are in his deep-voiced prologues, with the band softly wailthe melody of his hard-luck epic, "No-bod-y." * * *
>
> And we are again back to Bert Williams. He is a new porter in the N. Y. C. depot. Like the guide that preceds the Alp climber, Mr. Williams has an English tourist on the other extreme of the rope around his waist. Occasionally he drops him over the 160 feet side, and casually pulls him up, and as casually drops him again. But when he drops him over the 288 feet side, the rope goes with him; there is a sodden plump from below, and then the blare of blasting. Mr. Williams has lost a five-cent tip.
>
> But he took his loss gamely, and presently was singing "Woodman, Spare That Tree" and "That's Harmony" and doing his inimitable draw poker pantomime.
>
> The only real Somebody of the "Follies" is Nobody.

Stage, Theatrical Troupes & Plays - 1911.
Economic Phases, etc.

The Walker Amusement Company

12-23-11

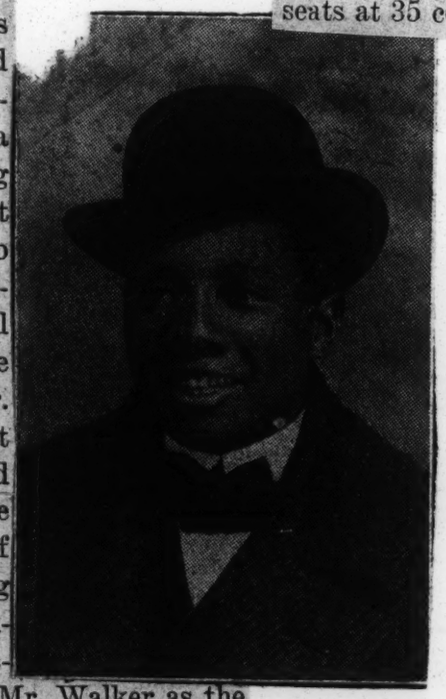
EARL WALKER, Manager Freeman

Operating the New $35,000 Theatre for Colored People

326 Indiana Avenue, Indianapolis, Ind.

Theatre opens New Years Night, January 1, 1912, with an all-star bill

Contractors are working overtime to get the theatre completed for the opening and the early requests for box reservations indicate that this will be one of the most brilliant affairs of the holiday social season. Great investment has been made on the part of the owners and operaters of the theatre to give the colored people of Indianapolis and vicinity an opportunty to see the best colored talent available. The building is thoroughly modern and above the standard in every respect, well lighted, a very modern ventilating system used and a perfect steam heating system to assure patrons of a comfortable place under all conditions. The theatre will be managed by Mr. Earl T. Walker, the most prominent young colored theatrical manager in the United States, and one of the most popular young men in the business—experienced in every capacity as a promoter. With Mr. Walker as the head, as far as can be seen, there is nothing but success for the new Walker Theatre.



The theatre is operated by The Walker Amusement Company (Inc.), consisting of Mr. Earl T. Walker, president; Mr. E. Blake Francis, vice-president; Mr. Edwin H. Reed, secretary and Treasurer. The management expects to show nothing but the highest class vaudeville talent available and very refined in every particular. The orchestra will be under the direction of Mr. Wright Smith, violinist, formerly of the New Grand Theatre, Chicago, Ill.; piano, Mr. Alfred Johnson; cornet, Mr. Clay; slide, Mr. Cal Jones; drum and xylophone, Mr. Coleman. Mrs. Florence Crawford will have the confectionery privileges of the entire theatre. She will have two boys to take care of the auditorium and also a beautiful display case in the foyer. The ushers will be girls and all of the seats will be reserved except 325, which will be general admission seats—10 cents. Then there will be about forty box seats at 35 cents and the balance of the seats will be 20 cents and 25 cents. The entire seating capacity will be about 1,100. A beautiful electric sign—12 feet long by 2½ feet wide—will be in front on Indiana avenue and in electric letters will be Walker Theatre. The sign will have 178 Tungsten lamps in the letters and when lighted will soon turn night into day. The front doors in the lobby will be beveled-edge plate glass all the way down, with mahogany frames and brass rails. The name, Walker Theatre, will appear in colonial art glass entrance. The lobby and [illegible] of mahogany-colored granmarble wainscoting, and the [illegible]rtistically decorated with [illegible]he lighting effects throughout the house will be new and entirely [illegible]eren..

The opening bill will be The Happy Comedy Four, Lucritia Knox, Sandifer and Gant, Williams and Stevens, The Prince-Tailor Co., Leona Marshall and the motion pictures, making a great display of high-class colored talent. There will be two performances nightly—8 and 10 p. m.

At an expenditure of $35,000 the management has used every thing in their power to make the theatre the best possible for the comfort of their patrons and extend a hearty and cordial invitation to all to make this their theatre and to be always welcome.

Start the New Year right by going to the opening of THE WALKER THEATRE, 326 Indiana Avenue, New Years Night, January 1, 1912.

SEEN AND HEARD WHILE PASSING

Freeman 9-9-11

In the Grand Theatre, recently opened for colored patrons, Chattanooga has one of the prettiest playhouses in the country. Unlike a great many playhouses recently opened to the exclusive patronage of colored people, the Grand has been and is still a paying investment. It is under the management of Mr. Sparks, an old citizen of Chattanooga, and well liked by the colored citizens. Mr. Sparks says he intends to secure the best talent at all times and is willing to pay, for he says that nothing but the best is good enough for the patrons of the Grand. The stage is under the management of Billy Bradley, the elongated character artist, and the show as reviewed by the entire Smart Set company, was first class. Billy Mills easily headed the bill. He is an extremely clever comedian with originality. His partner, Miss Tansell, sang acceptably and was encored many times. Mabel Johnson seemed quite a favorite with te audience. Madame LaBelle Glen, styled the Bronze Tetrazini, presented "The Bleeding Moon," with telling effect. Others on the bill acquitted themselves with credit. There are six pieces in the orchestra and they play well and are a valuable asset to a good performance. The orchestra is under the efficient directorship of W. A. Calhoun, one of the most accomplished of our colored musicians, a graduate of Oberlin College, where he had the distinction of assisting in compiling a book of harmony..

NOW THE MAGNOLIA THEATRE.

W. H. Smith, formerly manager of the Howard Theatre, Washington, has assumed charge of a house in Cincinnati which will be called the Magnolia Theatre. The house has changed names many times in recent years, and has been known as the Havlin, Star and Family Theatres. It was recently called the Lyceum Theatre. The place has been remodeled and will compare favorably with any of the houses in Cincinnati. Manager Smith says the Magnolia Theatre, which seats two thousand, will not be run exclusively for colored patronage as reported by several papers. The opening will take place in July.

THE CINCINNATI THEATERS.

The Mgnolia, the Pekin and the Gaither.

Freeman 7-15-11

The Magnolia theater will open its doors to the public on or about July 18, 1911. When completed it will be one of the prettiest play houses in the city.

The Pekin opened Monday night with one of the heaviest bills that possibly could b secured as an attraction. Miss Abbie Mitchell, the sweet singer of dainty and classic songs, was the headliner, assisted by Mr. Kemper Herreld. This is an unusually high class performance for this price house, and the lovers of high class acts at moderate prices took advantage of the opportunity to witness the little lady who appeared at the Orpheum theater last season, and was a star attraction. Mr. Leroy Bland, character impersonator, returned after a year or more of absence and was received with popular favor. His work always attracts here, because he is the only one appearing here in that role. Miss Laura Smith was as great a drawing card as she was on her first visit to this city. Miss Leona Marshall and Charles Woody made their initial appearance in this city with a real good turn. The act is unique and they work hard to make it go.

The Gaither held over Miss Lizzie Wallace and Jos. B. Sandifer, with a new act, new songs and a complete change of costumes. The act is very good and the work of the team last week attracted a large patronage again this week. Miss Rosa Brannon was held over also doing a single turn, as well as Miss Mattie Whitman, who has a good spot on the bill. The Marshall Sisters, of this city, filled up another space on the bill with several very catchy songs.

FLAGMAN'S THEATER, MOBILE, ALA.

Freeman 7-8-11

The show last week was a success. The opening was of minstrel type. A nice selection of songs was rendered. "On Mobile Bay," by Wayne W. Burton, was a hit. "Nothing Doing," by Miss Abbie Pelebon, was a cleaner. "Rubbernecking Moon," by Mr. Miles, was well rendered. "You Will Come Back," by the only and original Mabel Johnston, was scored. "On the Rock Pile," by Billie Zeek, was the closing song.

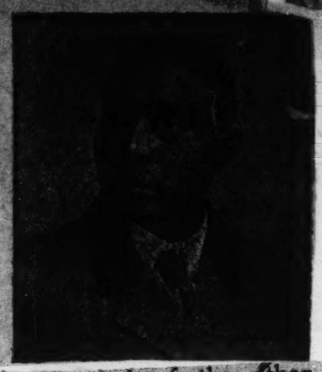
The Original Gulfport joined us on the first of the month, and is a favorite here.

The trio of Pelebon, Miles and Pelebon opened on the 24th of July and went big.

That boy, Wayne W. Burton, opened on July 17. He was a hit and is fast winning the Mobile audiences. He is well liked here. That boy has some flashy costumes, too.

Indianapolis is rapidly becoming a theatrical center. Three show houses and one of two nearshow houses make up the list. The Howard and Knox pavilion, the Crown Garden and Ed Lee's show are the leading places.

JOHN L. WHITE'S
Greater Alabama Minstrels



JEFFERSON THEATRE, July 4th., 1911, Birmingham, Ala

A grand presentation of all that is best in genuine Negro Minstrelsy: Presenting a superb and highly capable organization of All Star performers introducing new acts, new songs and new revelations in stage craft. Scenic Display and Electrical Effects, eclipsing all past efforts in this ever popular form of entertainment, a most pretentious First Part assembled at an enormous expense and complete even to the minutest detail. Every act elaborately dressed and every performer selected for his special ability. A strictly high class performance—nothing in it or done that will offend the most refined. Watch for the big street parade and band concert at 12 o'clock sharp.

JOHN L. WHITE, Manager

THE HOWARD THEATRE AGAIN

IN September, 1910, the Howard Theatre opened its doors for business, and in the space of a year it has had an interesting career—a career which has been highly interesting if not in the least successful. Usually but little attention is paid by the press to persons and enterprises which fail to win the smile of Dame Fortune, but in the case of the Howard Theatre, despite its inability to crown itself with glory in the realm of success, the colored papers have been inclined to publish biographical sketches of the house from the date of its birth up to the present with much frequency.

The eyes of the press have been fixed attentively on the Howard Theatre, and quite a deal of printer's ink has been used in telling the public of its movements, because announcement was made when the theatre opened that the management considered the Howard Theatre in the nature of an experiment. They argued that Washington for years had been without an up-to-date theatre catering to colored patronage; that in all the large playhouses, despite the fact that Washington is the capital of the United States, the colored residents were "Jim Crowed" and allowed only in certain parts of the house. The proprietors of the Howard declared that in view of existing conditions they had expended a large sum of money to ascertain if the people of the capital city would really appreciate a pretty house where there would be no restrictions on account of color.

PLAYGO[illegible]KES SUGGESTIONS

To the D[illegible]e Editor of THE AGE:

Please allow me space in your valuable paper in reply to an article of yours in the issue of June 1 on "The Modern Stage Negro." I am glad somebody has suggested that some of our leading race people enter a protest against some of the characters portrayed and the misrepresentation of the Negro race on the stage to-day.

I suggest a good remedy to begin this movement would be for some of our colored performers to cut out some of the material they use on the stage themselves, for if we as a race expect to be respected we certainly must respect ourselves.

On the stage, as in other occupations, I know we have many obstacles to overcome and are forced to do many things which are not required of the other races, yet that's no excuse for not upholding race pride. I make it an object to go to the show houses whenever I see a colored act billed, and I will say that the better element of this city appreciate good acts. I thoroughly enjoy seeing our people on the stage making good, and I can't understand why some of them continue on in the some old rut when they can get by on some new and up-to-date performances.

I witnessed some of our performers here not long since and thought I would enjoy it all the way and did until the final scene, when chicken, pork chops and "nigger" were thrown in, and was then sadly disappointed, for they had made good without the use of such stage tools.

J. C. OVERTON,
251 Main street, Pawtucket, R. I.
June 5, 1911.

G. W. ALLEN'S TROUBADOURS EN ROUTE.

The Central Theater, Atlanta, Ga.

The patrons of the Central Theater witnessed an denjoyed one of the strongest bills ever witnessed at the Central Theater—a comedy farce by G. W. Allen's Stock Company, entitled, "Mr. and Mrs. Johnson's Troubles with Jake, the Carriage Driver." It was a scream the entire week. The principal features were Scott and Campbell, Allen and Allen.

The show opened with a vaudeville bill. First, Campbell's Trio (Campbell, Scott and Campbell) in their new act, "Don't Leave Me Here." Then comes R. V. Cross, beter known as "Poor Boy," Atlanta favorite, in his new monologue and songs, and he got his share of applause.

Then comes Virgie De Ore, direct from Cuba. She took the house by storm.

In steps Claborn Jones, the singing comedian, and he takes them off their feet singing "Way Down in Georgia."

Then strolls in Miss Iva Hubert, the prima dona, the Western Nightingale, singing "My Hero." It was a riot.

Now comes Allen and Allen as "King and Queen of Comedy," in their new act and song, "My Man, I'm Gwine Home to My Papa Right Now." Nuff said.

Last, but not least, comes the one and only John Rucker, in his new monologue and songs, "Boston on Time," "Lost Your Mind," "Rain on Me" and "He Hit the Turkey Right and Left." Left them screaming.

Then comes the final afterpiece, "Jake, the Carriage Driver."

The show as a whole was a screamer from start to finish. All the performers are well and happy, and send best regards to all friends in and out of the profession, for when they are playing the Joel & Bailey Southern Vaudeville Circuit it is one round of pleasure, for they keep you going all the while, from one house to the other.

Allen and Allen say hello to all friends.

[illegible]ATER CHANGES [illegible]NDS

A. B. Thomas Leased Washington's Handsome Playhouse for Ten Years—High-Class Vaudeville and Motion Pictures to Be Presented With the Road Shows of Quality.

By AR-W-TEE.

WASHINGTON, D. C., September 27.—Papers are being signed this week by which Andrew B. Thomas, a well-known manager of this city, takes over a ten years' lease on the new and beautiful Howard Theater. At first negotiations were entered into on a five-year basis, but Manager Thomas having faith in the future, literally "took the bull by the horns" and insisted upon a ten-years' tenure and carried his point. The terms of the lease are not to be made public at this time, but the figures would startle an amateur in the business. It is understood that Ford Dabney was also a competitor for the house, but finally decided not to push his bid, having some other big plans in view.

The policy of the Howard under the direction of Mr. Thomas will be to present the highest class vaudeville obtainable, together with motion pictures of the latest subjects. Road shows of quality will be played when they can be secured, and singers, dramatic readers and artists of every line of talent will be given an opportunity to make bookings for entertainments at the Howard. Mr. Thomas has made a brilliant success at the Minnehaha Theater, demonstrating that he knows how to give the people what they want. There is no reason why his larger venture should not be as successful in proportion. It is expected that the theater will be turned over to Mr. Thomas about the first of October, after which announcements of the grand opening will be made. The employes will be colored from box-office to stage door. Two performances nightly will be given and the admission will be 10 and 20 cents.

The New Howard Theater was opened on the 22d of August, 1910, under what was thought to be favorable auspices, but after a few big nights a "frost" set in which not even the strongest attractions have been able to dispel for more than a fleeting moment. Every form of amusement has been tried, but with the same disastrous result. The house cost about $100,000 to put up, and the Benedict & Rosenthal management is said to have lost an immense amount of money in the thirteen months that the place has been in operation. The people have refused to "stand for" the inferior melodrama by even more inferior talent now being offered, and existing contracts, covering a period of several months, will be cancelled. If anybody can oust the jinx out of business at the Howard Andrew B. Thomas is thought to be the man.

Capt. Aments' Dixie Skydome at Jacksonville Tenn., opened July 1 to a capacity business. It is located on Main street with a capacity for 1,000 people and every night it is filled with happy people. In fact, the business has been so big that 200 more seats have been added and still more will have to be built to accommodate the crowds. Floyd and Floyd are setting them crazy with their clever comedy. Buckner and Buckner are also going big. The great Sol, the dancenest dancer that has ever been seen in Dixie, is the talk of Jackson. Miss Mamie Johnson is the one big favorite. She has enough money thrown to her upon the stage every night to make up a fat salary for any artist. Harry Saunders is going well.

Spartanburg, N. C., has a new vaudeville theater, under the management of Messrs. Smith and Lawter. Bud White is stage manager and producer. The Tennessee Warblers are the opener made a hit, and everything looks serene for the fut[illegible]

[illegible]ilary to C. V. B. A.

[illegible]view to improving and elevating the colored female members of the theatrical profession morally, socially, intellectually and along artistic lines the Ladies' Auxiliary of the Colored Vaudeville Benevolent Association has been formed, and the new organization promises to be as strong a factor for good in the colored theatrical world as the parent body. Although the auxiliary is but several days' old, twenty-five members have been enrolled.

MRS. SARAH GREEN BYRD

For the present the auxiliary will hold its regular meetings every Thursday evening in the parlors of the Colored Vaudeville Benevolent Association. Besides the regular weekly meeting the members will hold a consultation meeting every Tuesday morning at the C. V. B. A. headquarters to discuss ways and means to improve conditions generally.

The following officers have been elected: Mrs. Sarah Green Byrd, president; Miss Minnie Johnson, first vice-president; Mrs. William Parquette, second vice-president; Mrs. John Vaughner, secretary; Mrs. Mattie Phillips-Smith, assistant secretary; Mrs. Mortimer Jones, financial secretary; Mrs. Robert Kelley, treasurer; Mrs. Etta Clarmont, assistant treasurer.

Mrs. Sarah Green Byrd, president of the newly formed auxiliary, is the wife of Anthony D. Byrd, president of the Colored Vaudeville Benevolent Associ[illegible]

The Pekin Theatre with John Williams as manager was by no means in the [illegible] during the week of July 4. Standing room was almost impossible. Dixon and Hanson in wit, song and dance the first three nights were most pleasing. Mr. and Mrs. Prampin who appeared the last of the week were equally as entertaining in the musical line with their cornet and trombone.

The Houston Theater, Louisville, has taken a new lease on life. Commencing July 24, the management has booked some of the best artists in the circuit. A new orchestra has been engaged for the rest of the season. Messrs. William Walker, proprietor of Walker's Cafe, and Calvin Brown have formed a partnership with Mr. Alfred Houston. Many new features will be added during the coming fall.

DIXIE THEATER, CHARLOTTE, N. C.

The merry Howards and Phillip "Buster" Austin, late of the Southern Troubadours, out of Portsmouth, Va., closed with Troubadours in Wilmington, N. C., and went into vaudeville, at the Buckingham theater. Aaron Pace, of the team of Pace and Johnson, has joined hands with "BBuster" Austin and they are doing well and going big. The merry Howards, Pace and Austin opened at the Dixie theater, Charlotte, N. C., for two weeks and will close on October 21, going to Norfolk, Richmond, or Augusta, Ga. While they were here Mr. Howard had the manager to book the only "Maxwell," the great. Well, who would have though it, Robert "Rockpile" Johnson, after being on the sick list for the past five weeks, will return to the boards next week, and "Buster" Austin, the long shoe dancing wonder, is still holding his own.

NOTES FROM THE GRAND THEATER, CHATTANOOGA, TENN.

This beautiful playhouse opened S. R. O. the first night, and continued so throughout the week, with Princess Rajah as the leading attraction. She is keeping up to her reputation as a box office magnet, and scored her usual success. The management of the Grand Theater has spared no expense in making this the most beautiful house in the South, run on strictly high-class polite stock and vaudeville order. After Mr. L. T. Swords, manager, saw some of J. H. Williams' productions at his other house, the Central Theater, Atlanta, Ga., which is at present under the management of Joel and Bailey, Mr. Swords engaged Williams at once to open his new house, as the kind of plays produced by Williams are all refined and high-class, mostly translations. Mr. Swords' new theater is not only the finest, but the largest in the South, seating 1,200. Mr. Swords intends booking first-class performers only.

[illegible]ME THEA[illegible]ATHENS, GA.

The Pastime theater opened Monday, August 28th, with a lively bunch consists of Tom Young, Arthur Wynn, Bessie Oliver, Bernice Turner, Lucy Townsley and Clar Smith. The opening was opened by Clara Smith, taking encores a plenty. Next was Wynn, using his song and dance, then his recitations which went big. Next Bernice Turner singing "Stop That Rag," and a dance, taking three encores. Tom Young, with his comedy songs, cleaned up with his funny sayings. He sang "Next Week," "Prosperity" and "You'll Get Something You Don't Expect."

The Air Dome, of Jackson, Tenn., increasing in attendance right along. Floyd and Floyd, the Florida Sunbeams, and Mamie Johnson, the great buck dancer, Buckner and Buckner, Kid Shine and Bright Eyes will be remembered for their good work at the Air Dome.

Theatrical —— 1912
Individual Troupes, etc.

DUPREE AND HIS BLACK AND WHITE CABARET ARTISTS
Age 9-12-12

Eugene Brady, Violinist — Anthony Steflane, Mandolin — Arthur L. Williams, Pianist — Frank F. Campy, Guitar
Rease Dupree (sitting) Floor Man

MATINEE EVERY DAY | **B. F. KEITH'S** Grand Opera House Next Week. | Vaudeville in its Highest Expression.

GUS EDWARDS' SONG REVUE OF 1912
WITH GUS EDWARDS HIMSELF
Assisted by Lillian Boardman and a company of 30 of Mr. Edwards' personally developed proteges, presenting "THE FOUNTAIN OF YOUTH," in six spouts.

500 EXCELLENT SECOND BALCONY SEATS. MATINEES 5c: EVENINGS 15c.

WANTED!

Cornet and violin player, those doubling in band preferred. All performers and musicians write Booze fighters not wanted. Address Alex. F. Wheeler, Mgr., Hottest Coon in Dixie Co., as per route in The Freeman.

Imperial Colored Vaudeville Theatre
Jackson, Tennessee

Wanted—First class vaudeville acts of all kinds; none too good, none too large. Chorus girls wanted for stock Write or wire for time. Address P. O. Box 324. Allie I. Johnson, General Manager; Lyons Daniels, Booking and Stage Director.

WANTED!
FIRST CLASS PERFORMERS
Women and men, sister acts, monologue artists, comedians and novelty acts of all kinds. State lowest salary. Write JIM WISE, "From Georgia by Telegraph," Airdome Theatre, Tampa, Florida.

WANTED!
Vaudeville acts and stock people of all kinds. Wire or write now—not to-morrow, but right now

Lincoln Theatre
Jacksonville, Florida
SANK SIMS, Amusement Director
SHORT & FLOYD, Owners and Managers

Wilson and Dewey at the Monogram—Lottie Grady Continues to Draw.

People were turned away at the Grand at last Monday night's performance, when Wilson and Dewey made their first appearance as a team at this playhouse. The sketch, which has been seen before with Alf Wilson in it, is now better than ever. Mr. Dewey, the new comedian, made a most pronounced impression from the fact that his work was all legitimate, and he did not try to overdo the part. Dewey, who is a very presentable looking comedian with a fine set of teeth and a large mouth, is also blessed with a fine singing voice of tenor range, and his "Keep on Smiling" won out. Mr. Wilson's masterpiece, that of a legitimate comedy portrayal of a Methodist minister, was not only true to life but free from insinuations or vulgarity or burlesque of the Scriptures.

Miss Lottie Grady entered upon her second week at this house fully as popular as ever. Her card burlesque on Bert A. Williams was a familiarly clever scene, which gave much pleasure. Her last song, "The Spanish-American Rag," was all that could be desired.

Johnson and Rector reappeared at this house, and their sketch which had new features added to the dialogue was real clever and took rank for its neatness and merit in comedy.

The Hamiltons, who made their first appearance at this house, are a new team which can be credited with success. Mr. Hamilton gave good account of himself as a comedian. His wife, who is clever, must soon learn how to properly make up. This team will no doubt take higher rank and find greater favor on its next appearance when we will again be glad to welcome it.

The work of the orchestra, including difficult trappings, was very good.

Ringling Bros.' Circus Annex Band furnishes the music for the side show. Prof. R. Roy Pope, an Indianapolis boy, is director. Mr. Pope has become a fixture of the Ringling Bros. He does all of the employing of the men; selects their uniforms, buys the music. He has quite a responsible position and he fills it acceptably. He has been with the company for six years. The band plays in good style, both on the street and on the inside. The members are: R. Roy Pope, director; Frank Belt, assistant director; P. G. Venable, baritone; Walter Hinson, trombone; Wm. Smith, trombone; Alex. Jackson, alto; Buford Palmer, alto; Andrew Scott, cornet; Preston Duncan, cornet; Nathan Stirman, tuba; M. Lee Perry, snare drum; Jesse Boltimore, bass drum. Overtures: Rennick's No. 8, "Criterion," "Champion," "Lutspiel," "Red Mill," and all standard marches. Challenge all comers of twelve pieces.

Mr. Elwood C. Knox, the genial manager of the Freeman, had the pleasure of "supping" with Mr. Pope. He was extended various other courtesies in keeping with his relation to the foremost paper of the Negro race.

S. H. Dudley, comedian of the Smart Set Company, is spending the summer organizing his vaudeville circuit. In connection with his house in Washington, D. C., and the Lyric Theatre in Newport News, Va., the comedian is providing talent for six other houses, and each house hires at least three acts weekly.

FROGS ELECT OFFICERS

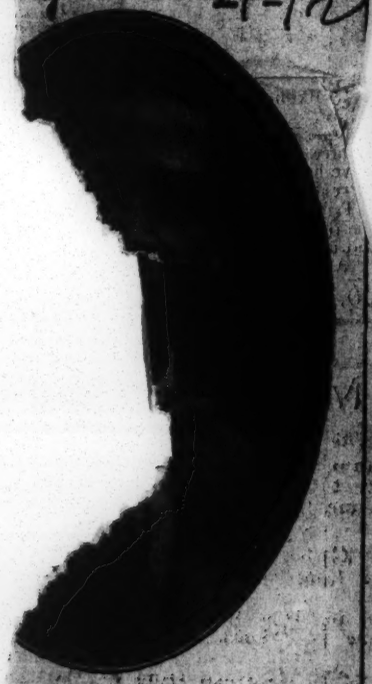
ON Thursday evening last the annual election of officers of The Frogs was held at their aerial bungalow in Harlem, and the meeting was one of the largest and most enthusiastic ever participated in by the members of this organization. A number of important changes were made at the election, Jesse A. Shipp, the well-known playwright, being elected to succeed Bert A. Williams as President.

The election resulted as follows: Jesse A. Shipp, president; Lester A. Walton, first vice-president; Sam Corbin, second vice-president; Capt. J. H. Jackson, third vice-president; [illegible], treasurer; John E. Nail, secretary; Edward G. Conick, assistant secretary; R. C. McPherson, assistant secretary.

Board of Directors—Jesse A. Shipp, Lester A. Walton, Tom Brown, J. Rosamond Johnson, Alex Rogers, Edward Gardner and Bobby Kemp.

Entertainment Committee—James E. Lightfoot, Chairman; Henry Troy, Matt Marshall and Georgt Catlin.

House Committee — Tom Brown, Chairman; A. H. Payne, Capt. J. Hubert Jackson, Sam Corker, Jr., and G. L. Young.



JESSE A. SHIPP
President

LESTER A. WALTON
1st Vice President

Sam Lucas, sergeant-at-arms; Edgar Connor, librarian.

Before the election of officers was held The Frogs sat down to a bountiful spread, which was tastefully prepared by Frog Corker, and the organization's slogan, "We meet, greet and eat," was faithfully observed to the letter.

The menu of The Frogs' festive feast follows:

Crab Gumbo
(Imported from New Orleans)
Hearts of Lettuce and Hot-house Tomatoes
with Mayonnaise Dressing
Young Vermont Turkey, tender and juicy
Oyster Dressing
Macaroni, American Green Corn on the Cob
Rice with Green Peppers
Hot Corn Bread
Deep Huckleberry Pie
Frozen Heart of the Luscious Fruit
(Watermelon)
Cigars Cigarettes
After Dinner Mints
Beer, Old Crow Claret Punch

In accepting the Presidency of The Frogs a short address was made by Frog Shipp, in which he thanked the members for conferring on him such an honor, declaring that to his mind The Frogs was the most distinguished and widely known colored club in existence, and that to be chosen as its head was quite a compliment. Frog Shipp referred to the commendable aims and objects of The Frogs, and promised to work zealously to make his administration the most successful in the history of the organization.

Speeches were also made by other newly-elected officers in which they pledged to co-operate with President Shipp to make The Frogs one of the leading clubs of the country, irrespective of race or color.

The particular purpose and object of The Frogs are the promotion of social intercourse between the representative members of the Negro theatrical profession and of those connected directly or indirectly with art, literature, music, song, stories or terpsichorean art and liberal professions and the patrons of the arts, the creation of a library relating especially to the history of the Negro, and to record all his worthy achievements, particularly those pertaining to arts; the collection and preservation of original folk-lore pictures, bills of the plays in which the Negro has participated; photographs and curiosities which might in any way be connected with such history.

The members of The Frogs are: The Hon. Emmett J. Scott of Tuskegee Institute, Ala.; Hon. James W. Johnson, Consul to Corinto, Nicaragua; Hon. Edward D. Green, member of the Illinois Legislature from Chicago; Dr. Algernon B. Jackson of Philadelphia, W. H. Hunley of Cleveland, Robert R. Church, Jr., of Memphis, Tenn.; Bert A. Williams, Lester A. Walton, Jas. Reese Europe, Alex. Rogers, John E. Nail, Edw. C. Conick, R. C. McPherson, J. Rosamond Johnson, J. A. Shipp, Sam Lucas, S. H. Dudley, Arthur Talbot, Geo. L. Archer, Jas. E. Lightfoot, Arthur H. Payne, G. L. Young, Jos. Grey, Tom Brown, Sam Corker, Jr. Henry Troy, Bobby Kemp, Matt Marshall, Capt. W. Hubert Jackson, Edgar Connor, George Catlin, Henry C. Parker and W. H. Dixon.

Billy McClain, the globe trotter has finally reached his original port, Indianapolis, which he left about years ago. During the better part of the time The Freeman has kept tab on him. But in the more recent years it has been my duty and also my pleasure, I am pleased to say, to keep a fairly faithful record of his movements. Those who have kept pace will remember the long and enviable trips he has taken, also the distant lands he visited or touched on. Some time ago I gave a resume of his travels, consequently it is not necessary to do so again, even if I had time and the inclination.

I spoke of him a few weeks ago, of his arrival in California. And for fear it may be thought that The Freeman only is interested, I quote now a portion of the more than column of mention of him in the Pacific Times, San Francisco and Oakland, issue of June 28th:

"Yes, Billy is here! Just arrived from the Antipodes, looking as well as man can look—arrayed in the latest Antipodean fashion, and don't forget, he still wears a few of those light-giving rocks. Well, if you are getting anxious to know who is this Billy I am speaking of, it is Billy McLean. Ever heard of him? I should say so.

"He s the famous pioneer in Negro theatricals, world-renowned minstrel and musical comedy artist, confrere of the late Ernest Hogan, late ballet master of the famous Drury Lane Theater, London, England—a theater famous in history as the place where Shakespeare staged his own plays and which was the resort of famous men as Johnson, Goldsmith, Milton and Burke, and where David Garrick staged Goldsmith's Vicar of Wakefield. Such a man is Billy McLean, a Negro whose name is as well known in Brussels and Paris as it is known in Indianapolis, the city of his birth.

YOUNG'S CASINO OPENS IN A BLAZE OF GLORY

Harlem's New Amusement Palace Opened Wednesday Evening

BIG GATHERING PRESENT

Leading Citizens Take Part in Exercises —Proceeds from Sale of Seats Given to Charity.

In the presence of a large and enthusiastic audience and with the word "Welcome" blazing from an electric sign in the rear of the platform, Young's Casino, 134th street and Park avenue, was formally opened to the public Wednesday evening.

Following an opening address by the Rev. R. C. Ransom, in which he lauded the promoters of the enterprise, Collector Charles W. Anderson delivered the dedication address, which was full of optimism. Fred R. Moore, editor of THE NEW YORK AGE, presided. He paid a tribute to Gideon Young for providing the only hall and casino owned by the colored people in Greater New York and one which has no equal in the North, and the most pretentious owned in the country by a single man of the race.

Solos were sung by Miss Minnie Brown and Mrs. Daisy Tapley, with Melville Charlton as accompanist. A quintet, under the direction of James E. Lightfoot, also furnished music. Other members of the quintet were: James W. Loquen, first tenor; Clarence Tisdale, second tenor; James Mantell, basso; Leon S. Adger, pianist.

The platform was decorated with palm and other plants.

The proceeds of the opening were donated to the Utopia Neighborhood Club, the McDonough Hospital Fund, the Hope Day Nursery, the White Rose Working Girls' Home, and the fund that is being raised to open a home for delinquent girls.

A Handsome Structure.

The structure is of Colonial design, of brick with Indiana limestone trimmings. It runs 125 feet along 134th street and 85 feet along Park Ave., is fireproof and heated by steam and lighted by electricity. In the basement is a banquet hall which will seat 1,200 diners, while the main floor contains an auditorium which with gallery will seat 2500 persons. At the main entrance is a box office for those holding balls and other affairs, and skirting along the Park avenue front is a bar 50 feet in length. The roof garden will be decorated with palms and other plants and will be the scene of light vaudeville. Fifteen-feet courts skirt the northern and southern ends of the structure. The building and equipment have already cost $86,000, and before "Gib" Young winds up his effort to give the race the only hall owned by Negroes in Greater New York he will have spent $100,000.

Gibeon Young, owner of the casino, is one of the most enterprising business men in the city, and to good business ability adds the knack of being a good friend to all. He has a large circle of friends, and has been in business here for the past seven years, and before coming to New York he conducted business places in Boston, New London and New Haven, Conn.

Alex. Rogers, who will manage the casino, was for ten years with Williams and Walker. He is regarded as one of the leading song writers in the race.

Already many organizations have made arrangements to give entertainments at Young's Casino, and the success of the new enterprise seems assured.

HART AND JOHNSON'S AC

UNETIME is responsible for new act, which, having been ten derly kissed by the friendly su rays of early summer, has ripened int quite a tempting morsel for those wh possess a craving for vaudeville. Th act to which I refer is that of Hart and Johnson, who enjoyed quite an auspicious New York debut at the Fifth A e Theatre last week.

A act which is in such high favor wi e management of a theatre that a sum is expended during the week fo wer in advertising it in electric ligh attracts more than ordinary attention. The interest is even greater when it is a colored act, and when the names of the team are put in the big electric sign with others, playing no small part in illuminating Broadway.

Within the past two years the Fifth Avenue Theatre has been closely identified with important events affecting the colored vaudevillian. It was at this house that "Bob" Cole broke down mentally just after Cole and Johnson had closed their engagement on a Sunday evening. About a year ago Aida Overton Walker and her company enjoyed a successful opening at the Fifth Avenue Theatre, and several months ago Avery and Hart were last seen in vaudeville together at the Proctor house.

Last week Dame Fortune smiled on the new combination, which is appearing in what is probably the most elaborate colored act ever presented in vaudeville. In producing the sketch, which is entitled the "Entertainers," Hart and Johnson have brought together both brain and money—a winning combination. Three settings are used, together with a motion picture machine which they carry. The costumes and scenery used in the third scene are especially lavish, the atmosphere being strictly Oriental.

Hart and Johnson are principals in several funny scenes, Charlie Hart being the chief fun-maker. Although they are guilty of occasioning merriment in the first scene, it is in the second scene that the best comedy work is done; in fact, several comedy situations are worked up by the two quite cleverly. Charlie Hart sings two songs, but "Beans, Beans, Beans," he puts over along original lines instead of imitating as he does in the first number. Probably it is due to obtuseness on my part, but I never have been able to understand why Charlie Hart has thought it necessary to imitate, in view of the fact that he is original.

J. Rosamond Johnson demonstrates his efficiency as a piano player on his favorite Steinway, and sings a catchy number entitled "If You'll Be My Eve I'll Build an Eden for You." J. Rosamond is wearing some swell togs which dazzle the eye from a sartorial standpoint. The act is now running twenty-seven minutes, which is entirely too long, and the finish could be made stronger. The skit is new and is somewhat uneven in spots, but a month's steady work should make it one of the most entertaining acts on the big time.

During this theatrical era there are but few colored acts on the big time.

NEW CIRCUIT FORMED.

The Affiliated Vaudeville Circuit is the name of a new theatrical combination formed this week by the heads of the Moss and Brill and Cunningham and Fluegelman circuits which promises to be quite a factor in the vaudeville world before many months have passed.

The appearance of a new circuit in the field is of much interest to colored performers in that all good colored acts will be given booking.

Every act will have to do but three shows a day on the Affiliated Vaudeville time. L. Fluegelman, who made many friends as manager of the Crescent Theatre, is president of the newly formed combination and Benj. S. Moss is secretary and treasurer. The offices of the circuit are in the Heidelberg Building, Broadway and Forty-second street.

The booking of the new circuit will not be controlled by agents as is the case in many instances, but by men who own and control their own houses. Among the houses owned by the Affiliated Vaudeville time are the 86th Street, Theatre, the McKinley Square Theatre and the De Kalb Theatre, Brooklyn. In course of construction are the Bay Ridge Theatre, the Jefferson Theatre, Fourteenth and Third avenue, and the Lafayette Theatre, 146th street and Broadway. Many other theatres will be built and leased.

Theatrical — 1912
Individual, Troupes etc.

WHITE IS AS WHITE DOES

To the Dramatic Editor of THE AGE:

The writer in last Saturday's Review, speaking of Ziegfeld's Follies and its colored star, Bert Williams, stated as the reason why Ziegfeld has not produced his follies this season was because he has not been able to get white performers to work under this colored man, the star of the Follies. The writer in The Review knows why Ziegfeld did not put on the follies this summer as does every man and woman in the profession, and every man and woman the world over knows that no man who is sane starts opposition to himself. Would a shoemaker or a tailor or a butcher open a store next to the one who has to sell the same goods? It was never done in the history of business and that is why Ziegfeld did not put on the Follies, because he had one shop going successfully in the same building where he would have had to put on the Follies.

No white performer or chorus girl ever had cause to feel they had sacrificed their self-respect by working in the same company with Bert Williams. Several years ago in Chicago circumstances caused me to introduce Bert Williams to some southern ladies who had come to see a performance of the Williams and Walker Company. During the few minutes conversation one of the ladies of the real southern aristocratic type addressed him as "Mr. Williams." She told me afterwards that he was the first Negro she had ever called mister. I asked her why she did it. She replied because I recognized in him a real man and a gentleman, and this made me forget my prejudice and habit, and for this reason no manager has ever had any trouble because of the dark brown of Bert Williams' skin.

When Williams was under the direction of F. Ray Comstock and Morris Gest, these gentlemen treated Williams as they did any other business associate. No reference was ever made to his color. He was also treated with the same deference and respect when he had ocasion to meet Messrs. Lee and J. J. Shubert, who were interested with Comstock & Gest, and when one enterprise that Bert Williams was interested in with F. Ray Comstock lost $8,000, Mr. Williams paid his share of the losses dollar for dollar. That's being white because it's doing right, and is nearer being a white man than a certain blonde vaudeville agent who borrowed several years ago $50 of Williams & Walker, giving his due bill for it. I still hold that due bill. There is also a big blonde newspaper man who gave a due bill for $100 and a check for $200. This was also several years ago. Neither one of those have been paid, yet these men pass for white because of the color of their skin.

When Bert Williams' partner, George Walker, was stricken with his death illness, after he had spent all of his own money, Mr. Williams worked and shared liberally with his sick associate. I paid to Mr. Walker the first summer of his illness, $600, and during the following season, sent him a check for $50 every week. All of this was Bert Williams' money. The next summer, and until Walker died, he received the same liberal allowance, and when he died his body was sent to Lawrence, Kan., his home, and buried without regard to cost. Most people will agree that this was white treatment.

Several years ago Williams & Walker were playing the Grand Opera House in San Francisco. Christmas came in one of the weeks, and we had a Christmas tree for the presents and a dance for the members of the company and their friends both white and colored. Mr. Ackerman, manager, and

Head of the Washington Conservatory of Music

part owner of the Opera House and a real gentleman was among those who were present. After the presents had been distributed and the festivities had been going on for some time, I missed Mr. Williams. I went to look for him, and found him in his dressing room reading a volume of Emerson's essays. Can any man read Emerson and not be white? What is the difference between the English girl sitting on the shore of England loking toward the west; when asked where she was looking, replied, "I am looking toward the home of Emerson and Bert Williams." Nothing but the shade of their skin, they both were white at heart, because they both communed with Emerson. "As a man thinks, so is he," the Good Book says, and "as a man reads, so he will think." Emerson's essays is not the only good book in Mr. Williams' library.

I was manager of the Williams & Walker Company for six years, and of the Bert Williams Company one year. I do not recall one instance or circumstance in all of these years that caused me to regret or blush because of my association with these men and their company, and I am positive that any white lady or gentleman whom conditions and the circumstances that direct our lives in this profession of ours, caused to be associated in any way or in any company in which Bert Williams is in or with, need ever fear that they will have cause for regret on his account. Let all men and women sustain with pride the respectability of their ancestors. I am proud that I was born in the diamond state of Delaware. A blue hen's chicken of Holland Dutch and English ancestors. Bert Williams has the same right to be proud, his father and mother were honorable people of honorable parentage. He can point with pride to the two generations that he has known and let us all keep in mind, especially the writer of this article in The Review to which I take exception, that their was a standard set up over 2,000 years ago by the carpenter's son and this standard was not the color of a man's skin, but the perfections of a man's life that gave him the right to cast a stone with the intent to harm any other human being. It is a good thing to sometimes read this old Jew book, so that we may have in mind some of its teachings and precepts when thinking of or speaking of others.

JACK SHOEMAKER.

Aida Overton Walker is in her second week at Hammerstein's Victoria Theatre, and continues to give an artistic version of "Salome."

PASSING OF THE COMIC STAR

WHILE reviewing the new musical show, the "Two Little Brides," which opened at the Casino Tuesday evening, the dramatic critic of the New York *Sun* comments on the passing of the comic star as follows:

It has been so long since James T. Powers has been on the stage of the Casino or any other New York theatre that his admirers had grown apprehensive concerning his whereabouts. It would have been too much to have the last of the old guard that dated from the days of the comedian as the star of a musical play drop out of the sight of his admirers. Where are the funny fellows of yesteryear? The ladies, God bless 'em, are still with us. But the comic star is almost a thing of the theatrical past. Francis Wilson, who used to be the rival of Mr. Powers, is now a comedian who does not even pretend to sing; De Wolf Hopper has been swallowed up by all star casts and where is Jeff De Angelis, the once beloved Jefferson of the angels? Thomas Q. Seabrooke, who could be as funny as the next of them, has been out of sight for years; and wherever he may dispense his particular humor. Frank Daniels rarely reveals his trained eye and his torsal squirm to the view of the metropolis.

As the writer on the *Sun* frankly admits, the comic star is almost a thing of the past. For the past two seasons the all star cast has been winning the ear of the theatrical manager interested in musical shows to the detriment of the comic star, who has been compelled to take refuge in productions which have many principals whose names are displayed in type of the same size, and where such a personage as a star is unknown. No longer in musical shows is the name of one person emblazoned in electric lights and given unusual prominence on the program.

Neither do the managers depend on a team to carry a show nowadays. The days of Rogers Brothers and Weber and Walker are no more, and even if these two famous teams were intact today they would have to be surrounded by an all star cast in order to play on Broadway. The demand for a strong supporting cast is shown in the case of Weber and Fields, who have with them Lillian Russell, Willie Collier and others who were at the head of dramatic offerings this season before joining the great aggregation now playing at the Broadway Theatre. Weber and Fields, however, are considered the pioneers of all star casts for musical comedy, as they saw the advisability of having a strong cast years ago when the comic star and the big teams were in the noonday of their existence.

Managers and the leading comedians of our colored shows should take a tip from conditions as they exist on Broadway and keep abreast with the times. I have often heard it charged that some of our colored comedians were so bent on being in the limelight that they failed to properly surround themselves, not by reason of any oversight but because it was their aim to stand out alone.

The late Ernest Hogan was one of the exceptions to this rule, it being his contention that the stronger his cast and the more he gave the people to do the stronger the show would be as a drawing card. The last season the "Unbleached American" appeared before the footlights was in the "Oyster Man." Many of his friends criticised him for giving John Rucker a part which in many instances gave Rucker an opportunity to shine to advantage. The comedian informed his friends, upon being asked if he was not afraid of giving Rucker such a prominent part: "I am the head of the show, and to work with some one who makes it hard for you tests your mettle and causes you to work that much harder. If I am the comedian I think I am, I have nothing to fear from anyone in the company."

It is the claim of the managers that to-day no one person can successfully carry a show; that to give an entertainment lasting two hours and a half it is necessary that there be a large number of clever people in the cast who must be given an opportunity to display their talent. It is impossible for a comedian to be on the stage during the entire evening, and while he is off the audience desires to be entertained. To attempt to fill his shoes with ordinary people while he is in his dressing room is an injustice to all concerned and does much to weaken the show.

The inability of the managers to get a strong all star cast is one of the reasons there is not a colored show on Broadway to-day. The manager's view on the subject was given me about two years ago when, viewing with alarm the theatrical situation relating to the colored performer, owing to the breaking up of so many colored musical shows, I called on a Broadway manager and asked him if he would entertain a proposition to put out a colored production.

After listening attentively to my plan the manager said to me: "If you can get me Bert Williams, Cole and Johnson, Black Patti, Aida Overton Walker, Avery and Hart and some more well-known colored performers, and if you can get me about one hundred good colored singers for the chorus, I will have a proposition worthy of consideration and one I know I can put through. However, if you can't live up to the conditions suggested there is no need of talking further on the subject."

As I knew it was impossible to get together the comedians and singers suggested by the manager, I immediately dropped the discussion. However I went away with an entirely different opinion of what a Broadway show means to a manager on the Rialto.

Conditions change in the theatrical world the same as in any other field of endeavor, and while many colored performers and playgoers are spending a large share of their time regretting over what has been, there are many white performers and playgoers doing likewise. Time in its ravage knows nothing of color, marking with telling effect all with whom it comes in contact. There are some of yesteryear who appreciate changed conditions and valiantly try to keep up with the procession; then there are others who have eyes to see, but see not; who have ears to hear, but hear not. They suffer in consequence of their inability to understand that conditions to-day are not as in days gone by.

From THE AGE correspondent at Austin, Tex., the following piece of news was received this week: "The bars of discrimination were let down in this city last Tuesday evening when Emile Nelson appeared at the Opera House in a white cast which presented "Over Night." This is the first time in the history of Austin that a colored person appeared in a speaking part in a white show."

Last December when Manager Brady informed the members of the company that they would soon leave New York for a tour of the South, taking in Texas, Alabama, North and South Carolina, Florida, Louisiana, Georgia and Arkansas, Emile Nelson called on the stage manager and asked when his resignation as a member of the company was wanted. He explained to the stage manager that the whites of the South did not favor colored performers appearing in white casts, and declared that he did not relish the thought of posing as an actor before the footlights in Mississippi.

A conference was held with Manager Brady relative to whether a white man should be substituted for Emile Nelson on the company's southern tour, and it was decided to present the same cast in Texas, Georgia, Alabama and the other southern states as appeared in Providence, R. I., Brooklyn and other northern cities. Emile Nelson was not enthusiastic over taking the trip, but concluded to remain with the company—the temper of the southern playgoers permitting.

Although the Over Night Company is in its third month in the South there has not been a single demonstration against the presence of a colored performer in a white cast, and the critics have been disposed to treat Emile Nelson respectfully. Even the Atlanta *Constitution* had a word of praise for "the mulatto steward." I have before me a review of "Over Night" appearing in the Houston *Post*, which is somewhat puzzling to me. The mystifying paragraph reads: "A fine bit of make-up art is that supplied by Emile Nelson as the colored steward." Now is it possible that the critic really thought Emile Nelson was a white man made up as a colored man?

The successful appearance of a col-

ered actor throughout the South in a white cast may appear of little import to many, and there are some who may be inclined to ask what it is all about. True, the colored performer in question may not be known from coast to coast as a thespian of great histrionic ability, and it is hardly possible that he could stage a piece with sufficient dramatic skill and finesse as to arouse the jealousy of David Belasco, but those who attach some significance to the little incidents in life will have no difficulty reaching a conclusion, after taking into consideration the temperament of the majority of white in the South on the race question, that Father Time has wrought a change for good in the southern states when a colored actor can appear nightly for three months with a white show in the leading playhouses of the southern states without occasioning adverse comment or undue excitement.

"WHAT'S WHAT ON THE DUDLEY CIRCUIT."

Freeman 11-9-12

Eastern Circuit.

Washington, D. C.—S. H. Dudley theater, Lew W. Henry, manager: Jas Crosby, Purcell and Thornton, Patrick and Jones.

Washington, D. C.—Fairyland theater, Frank Kearney, manager: Nicholas and Logan.

Washington, D. C.—Foraker theater, F. Payne, manager: Henderson and Henderson.

Washington, D. C.—West End theater, Chas. Green, manager: Anderson and Holmes and others.

Richmond, Va.—Dixie theater, Walter J. Coulter, manager: Howard and Mason, Lillian Brown, Dinslow and Dinslow.

Norfolk, Va.—Globe theater, J. VanBuskirk, manager: Susie Sutton, Latimore Dixon, Pratt and Hayes.

Newport News, Va.—S. H. Dudley theater, Matt. Lewis, manager: Eddie Green, The Goodmans.

Western Circuit.

Indianapolis, Ind.—Crown Garden theater, Tim Owsley, manager: The Woodens, Manhattan Trio, The Hendersons, Billy Nicols, Jeff Dermont.

High Point, N. C.—High Point Opera House, R. A. Williams, manager: Open with vaudeville, November 11.

Memphis, Tenn.—Metropolitan Airdome Co., S. H. Dudley Circuit: Open November 11, with vaudeville.

Lexington, Ky.—Gem theater, R. A. Roll, manager: Open November 11, under S. H. Dudley circuit.

Chattanooga, Tenn.—Palace theater, C. B .Dudley, manager: Goes in Dudley circuit, November 18.

Wilmington, Del.—Rex theater, Love & Wagner, managers: Goes in the S. H. Dudley circuit, November 18.

St. Louis, Mo.—Booker T. Washington theater.

Columbus, O.—Dunbar theater, Anita Wilkins, manager: Montgomery and McClain, Coleman Minor, A. E. Scafar's Trained Animals.

Philadelphia, Pa.—Circle theater, Geo. Bundy, manager: Silver Star Quartette, and four other big acts.

Cleveland, O.—Oriole theater, O. J. Harris, manager: Vaudeville, three acts.

Charlotte, N. C.—Dixie theater, J. C. Shelby manager: All new acts open this house.

Greensboro, N. C.—Gaiety theater, T. J. McAdoo, manager: Vaudeville and stock.

Winston-Salem, N. C.—Rex theater, W. E. Pike, Manager: Conley, Virginia Lynton, Hiawatha Trio.

Durham, N. C.—Rex theater, W. E. Pike, manager: T. Spencer Finley, Campbell and Campbell, Joe Johnson.

THE COLORED AUDIENCE

The blame for smutty sayings and suggestive dancing in theaters lies with the patrons. There is no class to the vaudeville stage now, and it is getting worse every day. There are a great many acts doing things away out of their line in order to please the patrons and manager. When a performer meets another that has played the theater he intends playing the next week, he will ask how things are over there. This will be the answer: "Oh, they like a little smut, and things with a double meaning. If you don't put it on you can't make it there." He then says to himself, "I guess I'll have to frame up some junk for that bunch." He then lays aside his music for his regular opening, and when he gets to the theater for rehearsal he will say to the piano player, "When I come on, just play the 'Blues.'" He opens and starts singing in the wings, "I had a good gal, but the fool laid down and died," and to hear the audience scream one would think the show was closing with a very funny after-piece. When he gets off after the show the crowd is waiting to greet him. You will hear them say, "There's that guy; he sure can sing 'Dem Blues;'" "Did you see him take that 'trip?' Boy, he's a cat." Now, on that same bill were singers of such class as Abbie Mitchell (Mrs. Wm. Dorsey. Lizzie Hart), and no one says a word regarding their classy numbers; but just let a soubrette on the bill, that some comedian has taken from home, because she looked good to him, and showed her how to "fall off the log" and sing any old ragtime song, and she will receive a bunch of flowers and a few cards with prominent names of amusement lovers of the town. She then goes big all the week and gets a return date in the house in three weeks' time for a four weeks' run.

My advice to our ladies that can really sing is to keep off the stage if they can get an honest living otherwise, until the situation gets better. It is very hard for one to make good single now. The opportunities are not great on the big time and they are not appreciated on the small time. I have played many theaters where men come themselves, but would not dare bring their wives and children. A great many of the colored managers cater to only one class. I think if they would cater to all classes and demand nothing but up-to-date acts on the bill, and train the patrons the same way, it would do away with all of the vulgar things the performer has to do now to get by.

Again, it makes the performer a bad fellow in the sight of men in the audience. The latter do not want to invite him or her to their houses to visit their families, after seeing him do all of these things on the stage, for they don't think the man or woman that performs these movements has any principles. The best he can do when he gets off is to go to some saloon and poolroom and stand around until bedtime.

There are people in the show business who are from just as good families as you will find in any town, and are well educated, and would like to intermingle with the best people. Performers have principle, and will not break up a nice home as quickly as some other people in the town would.

Now, if the performers have all of this to contend with, they should be loyal to one another. There is as much prejudice among them as against them. I think we should get together and try to make the situation better in every respect. There are lots of performers that have gained the confidence of managers, and the managers will listen to what is told them. When you get a manager this way, tell him some things that will be of some benefit to the actors. It only makes the road harder if you tell him otherwise. Most of the colored managers now are in tehir infancy, and really don't know what will please the people. He would treat a performer right if he had the experience with them to know how. Before opening at his theater he probably had the same opinion of them that the white people of the town have now where colored theaters are operated. The performer stands a poor chance to get respect from any one. All I can say is, respect yourself first, then you can demand respect from every one. Show the manager that you have principle, and he will think more of you, treat you better, and won't say bad things about you when you are gone.

The Carter Trio are now playing the Olio Theater, Louisville, Ky., and this manager is a very nice gentleman, but must have had lots of trouble with performers, for in the dressing rooms are more rules printed than I ever saw in a hotel—rules that are really very good—against fighting, intoxication, etc. Had he not had these troubles with some of them he would not have those signs up. People in the show business that have it to heart, expect their living out of it, and do not need any one to force them to do that which is right. I heard a colored manager say last week that the colored acts are all just the same; when you see one you see all; none of them could do anything but sing and dance. I said to him, "When the colored audiences get so they will stand for anything else, we have colored actors that are capable of giving them the real goods."

We have in the colored profession men and women that can play from plantation to grand opera. What we want is the audience to call for it. When I was a boy people went to the theaters to get style and grace. Now it is very often a disgrace to see some of the things performed on the stage. There are young girls and boys attending these theaters, and when they see some of these things on the stage it has a tendency to lead them away from home. What we want is elevation, no difference what our profession in life. We can conduct ourselves as ladies and gentlemen. It is much nicer to leave a place with a clean record, so that when you return nothing but good things can be said.

I hope my readers will enjoy this plain, common-sense talk, and let us all aspire to do good to ourselves and our fellowmen.

PAUL CARTER,
of the Carter Trio.

THEATRICAL COMMENT

IN theatrical circles this week the most talked of subject is the purchase of Percy Williams' vaudeville interest by the Keith people, the Brooklyn vaudeville promoter transferring his houses to the syndicate for a sum said to be between $5,000,000 and $6,000,000.

The houses included in the deal are the Colonial and Alhambra in Manhattan, the Bronx Theatre, and the Orpheum, Greenpoint, Bushwick, Crescent and Gotham Theatres in Brooklyn.

When it was given out by the Keith office that the syndicate had come in possession of the Williams houses it was also made known that an agreement had been formed with the Orpheum people, thereby putting an end to rumors that Keith and Martin Beck would soon engage in a big vaudeville war. In the future the two big firms will work together, controlling the large theatres in the East and West.

In the retirement of Percy G. Williams as a vaudeville manager, the colored vaudevillians lose one of their stanchest friends. Mr. Williams gave more colored acts work than any other eastern manager on the big time.

BLACK PATTI CO.

The Black Patti Company, after making a very successful tour through the South, and is now making rapid strides towards home and within a few weeks the show will open in Washington, D. C., the first of a number of week stands in the East, which will include Baltimore, Boston, Newark, Philadelphia, Brooklyn, Atlantic City and possibly Cleveland, Detroit and New York City.

While traveling through the South one finds conditions regarding the colored performer quite different from that of a year ago. At first I was at a loss to account for the exodus of the colored performers from the North into the Southern States, but upon investigation I found the reason was that in almost every city of the South there is at least one vaudeville house playing from two to five acts, and these acts play in one house two or three months at a fair salary. In Jacksonville, Fla., at one house there were sixteen colored acts on one bill. They gave two shows at night and the last act went on at 5.15 next morning.

Julius Glenn and Billie Seguin-Bledseaux are scoring heavily in their respective parts, and have become decided favorites in the South, both receiving press notices in such papers as the Atlanta *Constitution*, Tampa [illegible] and New Orleans *Picayune*.

Our chorus has been strengthened by the addition of three dashing soubrettes, Lela Mitchell, Beatrice Moore and Helen Bowman.

Z. B.

LOWERY & MORGAN'S MINSTRELS

Freeman 8-30-12

Iowa Falls, Iowa.

Mr. B. O. Marsh, the music publisher of Decorah, Iowa, royally entertained the merrymakers after the show. The entire company, including Messrs. Lowery and Morgan, assembled at the Marsh studio. The studio was decorated with potted plants and laurel leaves and branches, which in beauty were unsurpassed. Mrs. Marsh, who is a music teacher, was the first to officiate with a piano solo. The Huck Lee Buck Quartett entertained with four comical songs and violin solos by Prof. Paul W. Halyward were next on the program. Mr. and Mrs. Irvin Richardson rendered a very pretty duet of their own composition, after which Prof. P. G. Lowery brought up the rear with his trick triple bugle solos. A sumptuous repast was the closing feature, which he spared no expense to make palatable to the most epicure. Mr. Marsh has one of the leading publishing houses of the country and is the publisher of Prof. P. G. Lowery's Galop, "The Prince of Decorah" and same is dedicated to Mr. Lowery. Those present were as follows: Miss Carrie Gilbert, Miss Ruth Sprague, Miss Callie Vassar, J. Tobias, Tony Barefield, William and Thomas May, Herbert Reynolds, Junk Edwards, Antonia Victor, Carl Travis, Mr. and Mrs. Tobias and B. O. Marsh. Mr. Marsh would be pleased to hear from friends in the profession at any time.

LEROY BLAND.

Famous Character Actor Dies at His Home in Chicago—An Eventful Career Marked by Incidents of His Life.

By Sylvester Russell.

John Stone, professionally known as LeRoy Bland, died at his home, 2446 Dearborn street, Wednesday evening, May 29, 1912, at 8:30 p. m. He was born in Nashville, Tenn., October 15, about forty-four years ago, but came North with his people and was reared at Davenport, Ia. Mr. Bland first became known to fame as a female impersonator and character specialty artist with W. A. Mahara's minstrels, including a tour of Cuba and Honolulu. He was a true artist and one with temperament magnetism and dramatic instinct and possessed a sweet baritone voice which carried sympathy enough to command attention. The weakest feature of his nature was that he had a quick uncontrollable temper, which carried him out upon the stormy sea of life where sorrows never end. About ten years ago Mr. Bland assaulted a white man who had insulted him. The man fell and struck his head upon the sidewalk and later died from the effect, in a hospital. When Bland was arrested he made an appeal for aid, and after receiving a personal letter from him, I created a sentiment through The Freeman, to which Black Patti, Cole and Johnson, Georgia Minstrels, Kersands and other actors responded. When nearly $70 was raised, Frank Mahara raised the balance of a sum which brought his discharge. Aftr being liberated, he secretly married the woman who had looked after his welfare during his trouble, a respectable widow with two children. He never divulged his marriage and many people thought he was single, even to his death. He next took to the road with Frank Mahara's minstrels and during the season paid back the obligation to his benefactor. He appeared in the show with a comedian named Fry in an act called "A Dream of Dahomey." After leaving the company to appear in vaudeville he dissolved partnership with Fry and joined hands with Clayborne Jones and for seevral seasons the name of Bland and Jones was one of the strongest colored acts in western vaudeville. When the team dissolved a few seasons ago, the Black Adonis, as Bland had formerly been called, appeared alone in a cowboy specialty. But the misfortune of temper had continued to follow him for he was soon badly cut in an altercation with a colored man, and sent to the hospital where he lost much blood. Soon after his recovery he re-appeared on the stage single as he was well liked by the white booking agents and always kept in work. On January 1, 1912, Bland was apprehended at a late hour of night by an officer who shot him in the thigh after commanding him to halt. He lay several weeks in the hospital, but later came out on crutches. Through the instigation of Will Dorsey and Irvin C. Miller, a benefit was given for him at the Monogram theater. Later while visiting a downtown department store Bland was pushed back by a white woman in a rush. The jar caused the bullet to locate in a fatal spot. An ex-ray examination in a hospital failed to locate the ball and he was removed to his home where he died of Catholic faith, in the arms of the Mother church, after a visit by Father Morris. When Mr. Bland died, his wife applied to Will Dorsey to raise a collection for his burial. I was asked to assist Mr. Bland and after a day of hard labor we were glad to receive word that the subscription list be abolished, owing to the fact that Father Morris had undertaken the obligation of the burial. The funeral took place at 11 a. m., Saturday, June 1, at St. Monica Catholic church, whre Father Morris offered high mass for the repose of the belated actor's soul. In his closing discourse, Father Morris made these wonderful remarks: "He was a talented young man who was humored but failed to profit because of what he lacked in cultivation." The funeral was attended only by relatives and friends of the family. There were no performers present, except Miss Bessie La Belle, a singer who had traveled with the Mahara company, who was quite an admirer of Bland. I sat beside Miss La Belle, who had brought a large bouquet of white roses and lilies, which were not permitted in the Catholic service, but as the casket was rolled out, Father Morris softly informed me that Miss La Belle's flowers would be accepted and I paced them on the casket. The interment was in Olvet cemetery.

Theatrical — 1912
Individual, Troupes etc.

NEW C. V. B. A. COMMITTEES.

Since the reorganization of the Colored Vaudeville Benevolent Association last week much enthusiasm has been shown by the majority of members relative to making the association a stronger and more influential body and President Leon Williams is receiving promises of co-operation on every hand. Many members who have been non-financial are paying up back dues, and it is expected that the treasury will be in a healthy condition before many weeks have passed.

Arrangements are being made for the gambol to be taken by the vaudevillians some time in July, when they will appear for one night each in New York, Philadelphia, Newark, Baltimore and Washington. According to present plans about one hundred members of the association will participate.

President Williams has announced the new committees as follows:

Executive Committee — Lester A. Walton, chairman; Frank Clermonto, Frank B. Williams, Black Carl, J. Leubrie Hill, James B. Robinson, James Slater, Scott Joplin, William Spiller and J. W. Jenkins.

Banking Committee—Black Carl, chairman; J. Harry Jackson, Luther Blake, James G. Hunt and William Parquette.

Finance Committee—James Slater, chairman; A. G. Brooks, J. R. Burroughs, Frank De Lyons and William Barker.

House Committee—Frank Clermonto, chairman; W. H. Ray, W. N. Spiller, Harry Prampin and Joseph Montague.

Relief Committee—Sidney Helm, chairman; W. H. Ball and Harry Haynes.

The installation of officers was held Tuesday evening and was largely attended.

Miller and Lyles at the New Grand—Johnson, Smith and Johnson Share Honors.

Freeman 2-17-12

The Grand presented another heavy bill last Monday evening when Flourney Miller and Aubrey Lyles returned fresh from their New York engagement at Hammerstein's. They gave their old original sketch, "Blessed With Ignerance," in a new form without music and with a new coating of original epithets that scored heavily. Johnson, Smith and Johnson were also a big attraction, which introduced Billy B. Johnson in a brighter vein than ever as a comedian and dancer. Leonce Smith-Johnson, the soubret, looked prettier than ever, and has blossomed in the comedy art, and wore costumes that were unexcelled. Lukie Johnson was seen at his best as a dancer and a pianist. He is the composer of "Pancy Brown,' and his new songs were in evidence, making a hit. The trio took four bows. In fact, these two colored teams owned the show. The white performers were William Flemmen, a clever comedian, whose comedy, "Back to Boston," was a good vehicle. Harsh Brothers, fat comedians, with good voices, and the Four Casting Campbells were excellent acrobats, especially the comedy man. "The Real Quartet"—George L. Conley, Charles L. Moore, Aaron Ware and Bernie Price—was the main feature of the second half of last week. The tenor solo of Mr. Conley was superb. The genuine harmony and artistic merit of true vocal and dramatic scenes in this quartet of Southern life, which held every audience spellbound, was remarkable.

Of the white acts Neil McKinley, a fine tenor singer of opera and rag extravaganza, possed of magnetism, won vociferous applause. The Three Ameres, comedy athletes, and the LaValles, the girl being very clever, won favor. It was announced that Warfield and Campbell replaced a white act that was cancelled. Frank Tate, violinist, who was out of commission during the week owing to an accident, returned to his post Thursday evening.

C. V. B. A. LADIES' AUXILIARY.

New York Age 2-23-12

The Ladies' Auxiliary of the Colored Vaudeville Benevolent Association has issued the following statement:

To the members of the auxiliary: We wish to inform our members interested in the organization that we, as a body, intend to do all in our power to interest each and every member who desires to see the auxiliary succeed. If only composed of seven members we will continue to show interest in the organization. Those non-financial will please communicate at once to headquarters, 320 W. 59th street, or the financial secretary, Mrs. Ella Parquette, 22 W. 99th street.

Mrs. Sarah Byrd, president.
Mrs. Ella Parquette, financial secretary.

Byrd Resigns as President C. V. B. A.

New York Age 2-23-12

Anthony D. Byrd has tendered his resignation as President of the Colored Vaudeville Benevolent Association. Tuesday he gave formal notice that he did not desire to remain as chief executive of the association any longer in a letter addressed to the Executive Board.

The resignation of Anthony D. Byrd as head of the Colored Vaudeville Benevolent Association came as a big surprise to the members of the association and performers in general, as he has only one more month to serve. The next annual election of officers will be held the last Tuesday in May.

In announcing intentions of giving up the presidency of the organization Mr. Byrd did not give any specific reasons for his action. However, the consensus of opinion is that he became discouraged over the failure of many of the influential members to support him during his administration, which has not been at all harmonious.

When Anthony D. Byrd was elected President of the Colored Vaudeville Benevolent Association in May, 1911, his selection was opposed by many of the "Old Guard," who favored the retention of Leon Williams. However, Byrd came out winner in the voting and secured control of the organization. Although many attempts were made to bring about harmony, Byrd's opponents refused to co-operate in making the new administration a success, many refusing to go to the club's headquarters and attend meetings as in previous years.

Since the last election the association has moved its headquarters twice, due to the failure of the members to give financial aid. Only three weeks ago the association moved to 320 W 59th street and took up smaller quarters. Many of the "Old Guard" were heard to declare that they would go to the club house until a new President was chosen. It is most likely that Byrd, hearing of such statements, decided to resign before the expiration of his term.

WORK BEGINS ON W-H-C THEATRE

Age 3-14-12

Work was begun Monday on the W-H-C Theatre (Walker-Hogan-Cole Theatre) in West 138th street, between Fifth and Lenox avenues, and before many months have passed the Johnson Amusement Company intends to give Harlem its largest and most up-to-date playhouse, managed by colored and with all colored help.

That many playgoers in New York and elsewhere were watching with interest the decision of the directors relative to the naming of the theatre has been evidenced by the large number of congratulatory letters received since it was made public that the house would be named after George W. Walker, Ernest Hogan and "Bob" Cole.

Following is one of the letters received by THE AGE:

As a weekly reader of the greatest of Negro papers, The New York Age, I must admit that I have not had anything to satisfy me for a long time as I have since reading in your paper that the Johnson Amusement Company had decided to name the new theatre in Harlem the Walker-Hogan-Cole Theatre. I have been keeping a close eye on The Age to find out what the decision of the directors would be, and I not only want to congratulate them on the name chosen, but desire to become a stockholder and will appreciate it if you will send me more particulars about stock.

Yours sincerely,
H. PRICE.
557 Warren St., Brooklyn.

The Johnson Amusement Company will be pleased to give full information to all prospective stockholders upon writing to 247 W. 46th street.

The local fraternal societies are experiencing much difficulty in securing accommodations for meeting places, and the Johnson Amusement Company is building lodge rooms over the theatre, which will do much toward relieving the situation.

BERT WILLIAMS SIGNS CONTRACT

So pleased is Florenz Ziegfeld, Jr., manager of the "Follies of 1911," with the services of Bert A. Williams that last Tuesday he signed a three-year contract with the colored comedian. Mr. Williams will have one of the principal parts in the "Follies of 1912," which will be presented at the Jardin de Paris the first week of June. He will be starred in a new comedy by Manager Ziegfeld, commencing the first week in September.

Charlie Hart, formerly of Avery and Hart, and J. Rosamond Johnson, formerly of Cole and Johnson, presented a sketch with three scenes, entitled "The Entertainers," at the Fifth Avenue theater, New York, Monday, and scored a big success. This clever team should do well on the big time.

NEW BOOKING AGENCY.

Age 12-19-12

The United Colored Vaudeville Exchange is the latest booking concern on the theatrical map, having been organized this week in New York. Following are the officers of the firm: J. Leubrie Hill, president and general manager; Joseph Martinson, first vice-president; Henry Martinson, second vice-president; John B. Frioh, treasurer; Sam D. Hyams, secretary.

The United Colored Vaudeville Exchange has been organized with a view to furnishing good colored acts to the various colored theatres throughout the country. Already steps have been taken to organize a circuit of theatres which will use the exchange as the central booking office. Before many weeks the agency will be able to offer performers fifteen weeks' work.

The offices of the new booking concern will be in the building of the Crescent Theatre, 238 West 135th street.

Among the colored performers playing in "Kismet," which is enjoying a successful run at the Knickerbocker Theatre with Otis Skinner as principal, are Edna Jackson, Frank Bowers, Benny Roberts and James and Ed. Ross. Their work has been highly praised.

SEEN AND HEARD WHILE PASSING

Freeman 3-2-12

By S. Tutt Whitney.

I wish to thank my many friends for their words of appreciation for the several articles the editor of The Freeman has kindly allowed me to contribute to the public, from time to time, through the medium of his valuable paper. If I have written anything that has proved amusing, enlightening and instructive, I am satisfied. I am not a critic. I simply write of things as I see and hear them. My paramount object is to bring about a better understanding and cement a closer relationship between the public and our great theatrical fraternity, that they may unite and work harmoniously, with one grand resolve, towards one common end—the complete emancipation of the Negro race.

Atlanta.

While in Atlanta I had the pleasure of meeting for the first time Mr. L. D. Joel, the "soi-disant" theatrical king. I found him to be a pleasant, intelligent conversationalist.

Mr. Joel is a white man, who has succeeded in forming a circuit of colored theaters, that is at present furnishing employment to many colored performers. He guarantees sixteen weeks' work to those that are competent. I have heard that he deals honestly with those in his employ and accords them the respect they merit. Regardless of color, we are bound to be grateful and appreciate what Mr. Joel is doing for the colored performer.

My first season South, while with the Black Patti Company, I saw the possibility of forming such a circuit. I wrote to Lester Walton. Together we tried to interest some colored man or men in the enterprise. Not one was found that was willing to take a chance. Now that a white man, as usual, has taken the chance and made good, some of these same colored men are raising a cry against white men gobbling up our colored enterprises. This is wrong; we should thank these white men for showing us the way, and not begrudge them their financial returns, for in nearly every instance colored men have had the first chance.

This brings us to speak of the embryonic Dudley chain or circuit of theaters. Three years ago, when Mr. Dudley and I were exploiting the Jolly Ethiopians, Mr. Dudley discussed with me the feasibility of such a circuit. Could the circuit have been formed at that time, Mr. Dudley proposed to be the general manager of the several theaters, while I was to be the general amusement director of the different companies playing over the circuit.

Now Mr. Dudley is planning on a larger scale, and proposes to incorporate a greater territory. The venture, if properly managed and financed, will so surely be a paying investment that I can't conceive why colored men with capital hesitate to risk their money.

Mr. Joel is also the owner of the beautiful Central Theater, in Atlanta, which is enjoying an unprecedented run of popularity under the amusement directorship of Billy King. Billy is a real comedian, combining intelligence with an innate sense of humor. He is also one of our very few genuine producers.

After many years a white theater has been placed at the disposal of the colored people of Atlanta. The Black Patti and the Smart Set companies, during their respective engagements in Atlanta, showed at the Orpheum Theater to crowded houses.

"SMART SET" ENJOYED BY LARGE AUDIENCE AT ATLANTA, GA.

Freeman 3-9-12

The Atlanta Constitution has the following to say of the Smart Set company in the "Mayor of Newtown." Coming unsolicited from the most conservative paper in the South, it means much to the colored people of Atlanta and colored companies playing Atlanta:

"Atlanta Afro-American population enjoyer its season of "grand opera" last night at the Orpheum theater. It saw the "Smart Set," which to said A.-A. population is about the classiest of the classy. It saw S. Tutt Whitney, who in A.-A. circles is somewhat of an Enrico Caruso.

"A very top-heavy house saw the performance. Some few white people were on the lower floor and there were througs of negroes in the galleries. Both seemed to enjoy the performance.

The company was excellently trained, the choruses being particularly effective. The musical numbers all had a weird resemblance to late popular airs, but they were sung with spirit and in good voice. Whitney proved a capable comedian."

THEATRICAL COMMENT

Age — 12-5-12

(BY LESTER A. WALTON.)

UP in the United Booking Offices Daniel Hennessy and Arthur Blondell are telling about an experience they had at the Lafayette Theatre, the new playhouse at 132d street and Seventh avenue, several evenings ago. The difficulty experienced nowadays in telling who is colored and who is white caused all the trouble. The two booking agents were taken for colored men, and they evinced a desire to sit on the first floor. Hence the comedy of errors.

Hennessy has charge of the family department of the United Booking Offices, and Blondell is also connected with the United as booking agent. The Lafayette Theatre is being furnished acts by the family department of the United, but the managers of the house had never seen Messrs. Hennessy and Blondell.

It was on a Sunday evening and the two booking agents had just returned from an automobile trip up state. While in Harlem Hennessy suggested that a visit be paid the new theatre, as he was anxious to look it over and see how it was doing.

Not caring to be known, they applied at the box office for two tickets, the head of the United Family Department handing the cashier a $1 bill and asking for seats on the first floor. The applicants were begrimed with dust and their faces showed the need of becoming on familiar terms with soap and water. Furthermore, their hats were pulled down over their eyes, having so adjusted their headgear in such fashion while in the machine.

The cashier took the booking agents to be of African descent and informed them that the seats on the first floor were all sold out. Seats for the balcony were purchased, but when Messers. Hennessy and Blondell entered the theatre they noted that there were many seats vacant in the orchestra. They became very much incensed, and were threatened with eviction by the private officer. Then went to the box office and asked why they were not sold seats for downstairs. The information was handed out to them that colored people were only sold seats on the second floor.

This piece of information made the booking agents more angry and they demanded that they be shown the manager, who came forward with much dignity and who was very important in his bearing. When the visitors disclosed their identity excitement was great in the vicinity of the box office, and they were offered box seats. One of the proprietors wanted them to sit on the stage.

The offers of stage and box seats were refused with thanks, but seats on the first floor were accepted.

Here is another instance showing what the management of the Lafayette Theatre is trying to do in a colored community, and furthermore, is getting [illegible]

GO WITH WHITE SHOW

New York Age 7/6/12

When George W. Lederer's big production—"The Charity Girl"—opens next week at Atlantic City three well-known colored performers will be seen in the cast—Miller and Lyles, of

MILLER AND LYLES

the promising vaudeville team, and Edgar Connor, formerly of the Cole and Johnson Company, and late of the Sambo Girls act. Mr. Lederer is known for his broadness of mind, and it is said that these three clever colored artists will be given a chance "to clean up," and it is up to them to make good.

Lew W. Henry, manager of the S. H. Dudley Theater, Washington, D. C., is writing a history of the Negro on the stage. Mr. Henry is personally acquainted with every artist of note since the early beginnings of the race in the theatrical world, and will tell many hitherto unpublished things about such stars as Billy Kersands, Sam Lucas, James Bland, Tom McIntosh, Wallace King, the Hyer Sisters, Ernest Hogan, George Walker and Bobe Cole, and give a forecast for the future through interviews with such top-liners of today as S. H. Dudley, Bert Williams, Aida Overton Walker, S. Tutt Whitney, Mme. Sisseretta Jones, Rosamond Johnson and others.

CASINO OPENING POSTPONED

Gib Young's $100,000 Enterprise Will be Formally Opened July 24—Finest in the Country.

New York Age 7/6/12

When the finishing touches are put upon the building and the grounds of Young's Casino, 134th street and Park avenue, New York will have a hall and casino which will equal any in size and furnishings that various race organizations now hire from white owners.

A brick casino, 85 by 125 feet capable of seating 3,000 persons will be one of the features. It will also contain 30 boxes. A roof garden seating 1,200 people and with potted plants and palms to greet Summer visitors and a lower hall, which can acommodate a big banquet are among the other features. Two twenty-foot courts will flank the Southern and Western exposures.

It was the intention of Mr. Young to have held the formal opening of the casino this week, but some labor differences among the workmen caused postponement until Wednesday, July 24. The improvements will cost in the neighborhood of $100,000, and willl provide New York with the most up-to-date casino owned by the race anywhere in this country. The management of the casino will be in the hands of Mr. Alexander Rogers.

Gib Young, as he is known all over the country, came into the world by the way of Kentucky, and was christened Gideon L. Young. Inheriting many of the qualities that have contributed to the success of numerous Kentuckians, combined with the experience gained by deep observation into the racial needs of various communities, Mr. Young has made a success as a business man. During the four years that he has kept a restaurant in 135th street he not only has prospered, but has made hundreds of friends. He is a race man, and has been the means of helping many young men to get an education. He is a liberal contributor to all worthy charities.

Theatrical - 1912
Individual, Troupes, etc.

AIDA OVERTON WALKER

SAYS THE PROFESSION HAS IMPROVED WITH THE PROGRESS OF TIME.

Freeman 12-28-12

By Aida Overton Walker, "One of the Greatest American Actresses of All Time."

This subject is one that has been given very little consideration by our colored writers and critics. Perhaps they have considered it unworthy of their attention, or perhaps it has just been a matter of oversight. Whatever may be the facts in the case, I beg leave to write briefly on the past, present and future of colored men and women on the stage.

In the past the profession which I am now following may have merited severe criticism, but like every other profession or calling, the stage has improved with the progress of time, and I am proud to say that there are many clever, honest and well-deserving men and women of color in professional life who will compare favorably with men and women in other honored professions. There are good and bad in all vocations, but it does seem rather strange that many outsiders should judge all alike, bad. When white people refuse to classify, in dealing with us, we get highly indignant, and say we should not all be judged alike, and yet we often fail to classify and make distinction when judging ourselves.

Some of our so-called society people regard the stage as a place to be ashamed of. Whenever it is my good fortune to meet such persons, I sympathize with them, for I know they are ignorant as to what is really being done in their own behalf by members of their race on the stage. In this age we are all fighting the one problem; that is, the color problem. I venture to think and dare to state that our profession does more towards the alleviation of color prejudice than any other profession among colored people. The fact of the matter is this: that we come in contact with more white people in a week than other professional colored people meet in a month and more than some meet in a whole year.

We entertain thousands of people in the course of a season. We do a great deal of private entertaining in connection with our public performances, and to do it all successfully requires much hard study. It is true that God has blessed us with much ability along musical lines, but even genius requires nursing to be used to good advantage. When a large audience leaves a theater after a creditable two hours and a half performance by Negroes, I am sure the Negro race rises in the estimation of many white people.

It has been my good fortune to entertain and instruct privately many members of the most select circles, both in this country and abroad, and I can truthfully state that my profession has given me entree to residences which members of my race in other professions would have a hard task in gaining, if they gained at all. What I have done, other members of the Williams and Walker company have also accomplished. For example: When the Williams and Walker company played in London, the seasons of 1903-04, Messrs. Williams and Walker were invited to the renowned city of Oxford, by students of the famous Oxford University, to attend a stag party given in their honor. Every attention possible was shown to the distinguished colored actors. Students of Oxford entertained the visitors by giving performances from plays written by Oxford men. I am sure their visit to Oxford reflected credit on the race and left a lasting impression on the minds of proud and highly cultured Englishmen.

Following were some of the distinguished people whom Williams and Walker and their wives have had the honor to entertain privately. At these entertainments the entertainers were not screened off nor were we slighted in any way. We have performed in the drawing rooms of Mrs. Arthur Paget, Miss Muriel Wilson, Mrs. Frank Avery, Lady Constance Mackenzie and many others. At the entertainments given in London, English nobility were present and expressed pleasure and delight at being entertained as we entertained them. When Sir Thomas Lipton was presented with the silver service from the American Yacht Club, Williams and Walker entertained Sir Thomas and his party at the Hyde Park Hotel, London. Much has been said about the occasion on which the Williams and Walker company appeared at Buckingham Palace by special command from his Most Gracious Majesty, King Enward VII, and therefore I need not make further mention of that. I might call attention to many other events at which we have figured, but the ones mentioned are sufficient to call attention to the work professional colored people have done, which I am sure has reflected credit on them personally and indirectly on their race.

I do not mention the work of the Williams and Walker company from an egotistical standpoint, but to call attention to the fact that professional colored people have appeared privately as well as publicly before and been appreciated by members of the better classes of white people. We as individuals must strive all we can to show we are as capable as white people. In all other walks of life, when colored people have had fair play, they have proved their ability, so we must strive to do our part on the stage. We must produce good and great actors and actresses to demonstrate that our people move on with the progress of the times and improve as they move. Our people are capable, and with advantages they will succeed.

As yet our profession is young, and, like all else, we have thus far been permitted to do little. We are often compelled by sheer force of circumstances as well as prejudice, which is, as we all know, prevalent, to work at disadvantages, but I think the time is fast approaching when talent will speak for itself and be accepted for its real worth. White people used to allow for us, and say, "that is good for a colored person," but to-day we are criticised as severely as white actors and actresses, who have every advantage. Here is rather a strange fact: the only time white newspapers speak of us as the equal of white people, is when they are severely criticising us and our ability to act well. When we fall short they cry out and think it strange that we act as inferiors. Of course, there is a method in all this, we know. But at best, when it comes to singing and dancing, our critics find much difficulty in showing us up to a disadvantage. They often acknowledge that it is wonderful that we have done so well and accomplished so much in spite of all difficulties.

I have stated we ought to strive to produce great actors and actresses; by this I do not mean that all our men and women who possess talent for the stage should commence the study of Shakespeare's works. Already too many of our people wish to master Shakespeare, which is really a ridiculous notion. There are characteristics and natural tendencies in our people which make as beautiful studies for the stage as any to be found in the make-up of any other race, and perhaps far more. By carefully studying our own graces, we learn to appreciate the noble and the beautiful in ourselves, just as other people have discovered the graces and beauty in themselves from studying and acting that which is noble in them. Unless we learn the lesson of self-appreciation and practice it, we shall spend our lives imitating other people and depreciating ourselves. There is nothing equal to originality, and I think much time is lost in trying to do something that has been done and "overdone," much better than you will be able to do it.

Morality on the Stage.

I do not wish to moralite. I only wish to say a few common-sense words in closing this article. I am aware of the fact that many well-meaning people dislike stage life, especially our women. On this point I would say a woman does not lose her dignity today, as used to be the case, when she enters upon stage life. In claiming stage life as a profession it is not the profession you choose which should be emphasized; it is the purpose with which you make the choice. If a girl is gay and easily dazzled by the brilliant side of life on the stage, or off, then I would say to that girl, "Choose some other line of work; look to some other profession, for the stage is not for you." But if she be a girl of good thoughts and habits, and she chooses the stage for the love of the profession and professional work, then I would say to her, "Come in this field, and by hard work I am sure the future will repay you and us all."

One of the greatest needs of the time is a good school in which colored actors and actresses may be properly trained for good acting. With such an institution we could make a great record in the artistic world. Of course, it takes time to do anything worth doing, and especially to carry out great aims and accomplish good work, but when something has been accomplished we consider the time well spent, so we go on working in the profession, with the hope that the future will bring us more encouragement and better success and less criticism. Not that we cannot stand criticism, for we can, but for the reason that our work is a great work and ought to be encouraged in these days, when it needs help and encouragement.

Our stage work is grand and our lives can be made beautiful. Just think, night after night, we entertain people and make them happy and forget their troubles and sorrows, which occupy their thoughts during the day. I am sure it is a pleasure to live and work and give pleasure to others as well as to receive pleasure ourselves. When we look at the stage from this standpoint, we see it means something to ourselves and to others. It is rather easy to stand the harsh things some people say about us when we can feel that besides doing good for ourselves and our race, we are using the gifts that God has given us for a good purpose. With this view before us we are bound to succeed.

My final word is to the men. You have our duties to perform on and off the stage, and to women as well as to yourselves. Remember this fact: Good men help women to be good, and remember also that in helping women you are really helping yourselves. We must work together for the uplifting of all and for the progress of all that is good and noble in life.

DANDY DIXIE MINSTRELS, TALLAHASSEE, FLA.

Freeman 3-30-12

The Dandy Dixie Minstrels are playing the States of Georgia and Florida carrying thirty people; band and orchestra. Among the features of our show are the women. We are carrying five women, which makes our last two acts a musical comedy. The comedy is furnished by Billy Wilson and the straight roll is taken by Mal Boyd.

IN THE AMUSEMENT WORLD

FOR three weeks Willie Hammerstein manager of the Victoria Theatre, has been puzzling theatregoers by extensively advertising in front of his theatre that "Salome" was to be danced during the torrid days of August. "Salome" is some 90 degree in the shade dance itself. As to the identity of the "someone" Manager Hammerstein failed to become specific. Instead, playgoers were asked to guess who was going to

AIDA OVERTON WALKER

do the wriggly dance, known as a series of classical contortions.

At last the cat is out of the bag! Aida Overton Walker is to dance "Salome" at the corner of Seventh avenue and Forty-second street (inside), and she will open at the Victoria next Monday. Miss Walker has been chosen to revive "Salome" over such well known terpsichorean artists as Maud Allan, Mary Garden, Isadora Duncan, Ruth St. Denis and Gertrude Hoffman. For the past month she has been secretly rehearsing her version of "Salome" and it is predicted that she will out-Salome all the "Salome" dancers heretofore seen in the big city. Freeman 3-30-12

Roster of Ringling Bros.' Annex Concert Band: Prof. R. Roy Pope, director; Frank Belt, assistant; Preston Duncan, Andrew Scott, P. A. Venable, Walter Hinson, William Smith, Nathaniel Stirman, Buford Palmer, Alex. Jackson, M. Lee Perry and Jesse Boltimore. This band includes some of the best musicians in the profession, and they are all young men, several of them not yet twenty-one. It is a carefully selected band of gentlemen.

MISS WALKER IN "SALOME"

Age 7-8-12

AIDA OVERTON WALKER is the principal attraction at Hammerstein's Victoria Theatre this week where she is giving an artistic version of the "Salome" dance. More than ordinary concern has been attached to her appearance in "Salome" by the house management, and besides an elaborate stage setting which lends a distinctive Oriental atmosphere, she has been provided with a band of thirty-five musicians, under the direction of Signor Creatore, which has been engaged only to play weird music that she might indulge in her terpsichorean specialty.

It was about three seasons ago when there was wafted on the summer breezes to New York this imported dance which already had attracted no little attention in foreign shores. "Salome" became quite a fad in New York City, and the theatre goers in a short space of time were treated to as many varieties of the

dance as a certain pickle firm advertises in its catalog. The dancers seemed to vie with each other in their efforts to entertain wearing the least amount of clothes, and the contest finally reached such an acute stage that some of them wriggled about the stage in bare feet with only a smile and a piece of tissue-paper material as a costume.

These performances were regarded as exhibitions of art by blase Broadway, but when "Salome" was danced in other cities the female representatives of art found a decided change of sentiment. The playgoers outside of New York were too domestic to enjoy the imported product and declared that they could not see where the work of art came in. Then the officials of the different cities put a ban on "Salome," fearing that spontaneous combustion might result if it was danced during the summer months, it being their aim to prevent a similar conflagration as took place many years ago in Chicago, due to the activity of Mrs. O'Leary's bovine.

"With the exception of Mary Garden's version of "Salome" in the opera by that name at the Manhattan Opera House during the winter of 1910, we have not been given an exhibition of this classical dance for many months until Miss Walker revived it at Hammerstein's Monday. There is a decided difference between her version of "Salome" and that of her white sister artists. Miss Walker's conception is far more modest in every particular. Whether it will highly please the patron of the Victoria Theatre, who are used to seeing "hot stuff," I am unable to predict. However, I feel sure that the Walker version would be acceptable in other cities.

It is not necessary for the stage manager at the Victoria to have everything of asbestos when Miss Walker is doing her act, for it is not marked by such intense torridity as other "Salomes" I have seen at this house. Neither will the dancer's friends blush when they see her in her stage costume, for she is dressed up like an Eskimo compared to the drapery used by the others. When "Salome" was being put on by the wholesale a few years ago there were many who could not understand why running madly about the stage and wriggling like a worm was called dancing. To them Miss Walker's version will be more to their liking, for she really dances and does very little twisting and turning.

Having seen Gertrude Hoffman, Maude Allan, Mary Garden and Eva Tanguay wrestle frantically about the stage with the head of John the Baptist Miss Walker's attentions to the head seem a trifle tame. Judging from the story of "Salome" the young Egyptian maid was in a terrible state of mind when she saw the head of John the Baptist, the situation calling for much dramatic fire in order to depict her sensuous state of mind. Miss Walker's exhibition is too abbreviated. She should do more than nine minutes.

In selecting Miss Walker to revive "Salome" at the Victoria Theatre the Hammersteins, who are broad-minded and real showmen, have paid her a great compliment, and her selection demonstrates that she is recognized as one of the great dancers of the day. Those who do not like suggestive performances will highly appreciate Miss Walker's clean and graceful interpretation of the dance. As for those who prefer the sensuous movements of a Princess Rajah, and take great delight in watching a member of the gentler sex wiggle about the stage in scant attire, I am unable to speak.

The music was written by James Reese Europe, and it fits the atmosphere of the act to a nicety. Creatore and his band play several bars of it before the appearance of Miss Walker, and it attracts immediate attention. The Hammersteins must have spent a neat sum for the stage setting, etc., in order to insure Miss Walker's success in her version of "Salome."

AIDA OVERTON WALKER.

Colored acts, going to New York City for work would do well to see Joe Schenck in Marcus Leon's office, as there is a demand for good colored acts on the [illegible] Mr. Schenck is personally acquainted with both Mr. Schenck and Mr. Leon. I know the colored performers will be taken care of if they have the goods.

2-17-12

The members of The Frogs are: Bert A. Williams, president; Lester A. Walton, first vice-president; James Reese Europe, second vice-president; Alex. Rogers, treasurer; Edward G. Conick, recording secretary; John E. Nail, financial secretary; R. C. McPherson, corresponding secretary; Tom Brown, Jesse A. Shipp, J. Rosamond Johnson, Sam Corbett, Jr., Henry Troy, Bobby Kemp, Sam Lucas, James E. Lightfoot, George L. Archer, Arthur Talbot, Capt. William H. Jackson, Arthur [illegible]ayne, S. H. Dudley, Robert R. Church, Jr., George Catlin, Matt Marshall, Edgar Connor, G. L. Young, W. L. E. Starks, Henry C. Parker, William H. Dixon, Joe [illegible]ey, Dr. D. Ivison Hoage, Hon. Emmett J. Scott, Tuskegee; James W. Johnson, Consul at Corinto, Nicaragua; Dr. Algernon B. Jackson, Philadelphia; Hon. Edward D. Green, Chicago; W. H. Hunley, Cleveland, and Fred Williams. The deceased members are George W. Walker, "Bob" Cole, Robert T. Motts and Eugene King.

The Frogs are already preparing for their spring tour, which will take in Philadelphia, Baltimore, Washington, Pittsburgh, Chicago, and possibly St. Louis.

SEEN AND HEARD WHILE PASSING.

2/15/12

(By S. Tutt Whitney.)

Bert Williams.

In the June number of the Green Book magazine, Rennold Wolf devotes twelve richly illustrated pages to Mr. Bert Williams. Mr. Rennold's article appears under the heading, "The Greatest Comedian on the American Stage. A real life story of Bert Williams, a Negro, who has the distinction of being the most modest actor in America." In the May number of the Grease Paint magazine appears another article on Mr. Williams, beginning like this: "Bert Williams—An Appreciation, Man of Sorrows—Master of joys, whose just reward has materialized in the recent acknowledgement by David Belasco, that he is ready for him." Mr. Williams must surely be a happy man. He has overcome through merit and ability, that greatest obstacle to a colored man's progress, race prejudce.

God has been good to the Negro. In every art, science and profession. He has made it possible for one Negro to scale the heights and bask in the golden empyrean of fame.

There are those who would attribute Mr. Williams' success to luck. Luck is a synonym for work, the ability to see and grasp one's opportunity. Mr. Williams' road to success was not strewn all the way with roses. He has suffered many failures, known the bitter hours of discouragement. He has been up against the wall that seemed unsurmountable, but there was that in the man that made him superior to these handicaps. He made stepping stones of failures, disappointments and obstacles and mounted on them to the highest rounds of success. In acheving success, just how much Mr. Williams owes to the sterling ability, the tenacity of purpose and brilliant diplomacy of his late partner, Mr. George Walker, Mr. Williams alone can answer. Ths mention of Mr. Walker is not meant to lessen the glory of Mr. Williams' achievement. Long may he live, and may he never find the way down from the glorious heighth he has attained, is the wish of his ardent admirer, yours truly.

Mr. Williams has not only benefited himself, but the entire colored theatrical profession. He has made the way possible for others. Not only this, but he is in a position to assist his brethren in the profession.

There seems to be one despicable trait among we Negroes. Success achieved by one of us, instead of arousing our admiration, generally incites us to jealous anger. Instead of rallying to the support of the fortunate one, so that it would be impossible for some of our narrow-minded race-prejudiced white brethren to pull that one down, we immediately take up our hammers and the noise therefrom would make the anvil chorus from the combined opera companies, sound like the tinkling of fairy bells in comparison.

Perhaps as much, or even more "professional jealousy" exists among white performers, but the conditions that surround white and colored performers are not analogous. It must be "All for one and one for all" with us if we ever hope to be of any importance in the theatrical profession. At present we are supplicants for the crumbs that fall from the white man's table. We are a charity consideration to them. We must digest this unwelcome truth. They can do without us, but we can't do without them.

Happily, there never was a time that the Negro in America could not find many staunch and true white friends, and thank God there never will be a time that the right kind of white men will not be ready to help the Negro in his up-hill fight. But our deceit and ingratitude towards one another makes it almost impossible for these friends to assist us.

I have heard many criticisms of Mr. Williams, the most frequently heard are generally filled with this import. "He thinks himself to good to associate with Negroes; he thinks he's white." Absurd, there will always be enough dwarfed white men in America to make a colored man remember he is a Negro. Knocking Mr. Williams is a futile waste of energy. Just so long as Mr. Williams is a box-office asset, he will be as impregnable to knocks as was Achilles before they discovered the vulnerable spot in his heel.

During the course of his article, Mr. Wolf found time to say, "To be blunt, and colloquial, Bert Wiliams shows not the slightest sign of that most harrowing of Thespian ailments, the inflated head. This is especially remarkable, inasmuch as the majority of his race will assume an air of arrogance at the mere addition of a silk hat or a yellow necktie to their raiment. It is almost impossible for an actor to be a human being. The temptation to affect the strut of the peacock is strong." When we read this reflection upon our race it produces a feeling of nausea, but the statement possesses too much truth to be ignored.

If we will be truthful with ourselves, and analyze the situation thoroughly, we must admit that we are responsible for the slump in the colored show business. There exists too much ignorance, selfishness, conceit and envy among us. There is not enough loyalty. Not until we grow broad enough to be willing to sacrifice some of our personal ambitions to advance the interests of all, will we be an important factor in the show business.

ROUTES.

7/1/12

PROF. T. G. LOWERY'S CO.—With Barnenbeck-Wallace Shows.—Bay City, Mich., July 8; Saginaw, 9; Greenville, 10; Big Rapids, 11; Cadillac, 12; Traverse City, 13.

PROF. ROY POPE'S CO.—With Ringling Bros. Circus.—Menominee, Mich., July 8; Escanaba, 9; Ishpeming, 10; Hancock, 11; Calumet, 12; Iron Mountain,

PROF. WOLFSCALE'S CO.—With Barnum & Bailey's Show.—Chambersburg, Pa., July 8; Hagerstown, Md., 9; Cumberinad, 10; Clarksburg, W. Va., 11; Marietta, O., 12; Cambridge, 13.

PROF. H. C. RAWLE'S CO.—With 101 Ranch.—Weyburn, Sask., July 8; Kenmare, N. D., 9; Minot, 10; Ruby, 11; Devils Lake, 12; Crookston, Minn, 13.

PROF. HORN'S GEORGIA MINSTRELS.—With Young Buffalo Wild West.—Portsmouth, N. H., July 8.

DANDY DIXIE MINSTRELS.—Assumption, Ill., July 8; Moweafua, 9; Moroe 10.

ALLEN'S TROUBADOURS—Star Theater, Columbus, Ga.

Theatrical — 1912.
Individual, Troupes, etc.

THE STAGE

Doings of the Profession on and off the Boards.

By James Austin, The Observer.

AMERICA'S GREATEST COMEDIAN

BERT WILLIAMS

In the June number of the Green Book containing pictures and stories of the theatre and stage folk, published at Chicago, Ill., by the Story-Press Corporation, Rennold Wolf has a very interesting story of Bert Williams, under the captian of "The Greatest Comedian on the American Stage," who has the distinction of being the most modest actor in America.

Several years ago [illegible] was bold enough to print that Bert Williams was the best comedian on the American stage and which his opinion was honestly and humbly expressed, without prejudice he was severely scored by other writers south of the Mason and Dixon line, because he dared to place a blackman in front of the many whites.

Since then Mr. Wolf says that many of these same drastic critics have concurred with his views and give Bert Williams the credit due him notwithstanding he is a blackman.

He gives the history of the great comedian, from his birth to date. He says the 1911 Follies would have been a complete failure had it not been for Bert Williams' act. As a whole the story is one of the most complete and unbiased ever written by a white man about one of our race.

We congratulate Mr. Wolf for his fairness and hope that he has established a precedent for other writers. American prejudice is one of our greatest obstacles.

We are often told by great writers and orators that race problems can only be solved by education, wealth, culture and refinement and yet when a black man has met all these requirements and very often graduates at the head of his class he is ignored and deprived of enjoying certain nights and privileges simply because of his color.

The so-called "race problem" will never be solved so long as the white race have members who are ignorant, uneducated and prejudiced. When they can be taught that a man should be judged by his qualifications and not his color then we can hope for justice, but as the predominating American prejudice exists today we can not hope for justice.

Those of our race who are educated, cultured and refined and in many instances worth hundreds of thousands of dollars receive little or no encouragement to be respectable because the ignorant prejudiced white man, especially in the Southland, classifies them with the lowest type of our race.

It is seldom that a complimentary article appears in a daily paper about a colored man, but on the other hand our criminal classes are given columns of front page space under bold faced display headlines. This is done by a syndicate of Southern white editors and reporters, publishers and proprietors on some of our leading daily papers in the north.

Their chief object, seemingly, is to keep the black man down, therefore they publish his faults and not his virtues.

S. Coleridge Taylor, of England, is noted to be one of the world's greatest composers of music.

Henry Tanner, of France, is considered the one of the world's greatest artists. The late Alexandre Dumas, of Paris, was considered one of the world's greatest authors, his book "Camille" dramatized by the great Mme. Sarah Bernhardt and is being exhibited this week by motion pictures at the Gar-

Prof. Sydney Dickenson, the celebrated lecturer, in presenting the pictures says Alexander Dumas story of "Camille" is the greatest ever written. All of these men referred to are colored, but if it were generally known to the average American audience, it is quite certain that their work would not be so much appreciated. A number of them are residents of Europe, and prefer to remain there because of the diabolical American prejudice.

The once famous Major Taylor, the bicyclist, had the hardest time of any athlete on the track, because of his color, but like Bert Williams his ability won, the public demanded his appearance. When he retired the bicycle races died out. There are a number of our professional men and women doing a lucrative business, but if it were known that colored blood flowed through their veins their business would drop off 90 per cent.

We congratulate Bert Williams for his talent and art and Reinold Wolf for his manliness in presenting him in the Green Book, giving credit where it [illegible]

Bert Williams, the race's highest salaried comedian, is at the National next week with Ziegfeld's "Follies of 1911." He is to be supported by the cast of the Lafayette Players, a stock company, headed by Lieut. Walter A. Pinchback.

THE LURE OF THE CABARET

Age 9-12-12

(By Lester A. Walton.)

TWO weeks ago a theatrical promoter complained to me that he was experiencing considerable difficulty securing talented colored male performers for an act he was about to put over one of the large vaudeville circuits. I was asked to explain why this dearth of good colored male singers and dancers, and my reply was that the cabaret craze was responsible for existing conditions.

A glance over the list of names of colored musicians and singers who are entertaining at the leading eating places of New York will show that stageland has been deserted for the cabaret by quite a number who, only a short time ago, made their livelihood by appearing before the footlights. But the footlights have ceased to lure them as of old. They much prefer the bright lights of Broadway where they find the environment more to their liking and where a more intimate and profitable an acquaintance is had with the dimes and quarters.

When the colored show business started on the toboggan a few years ago, due to the closing of three large shows, some of our colored male singers became vaudevillians. There were others, however, who did not relish the idea of doing from three to six shows a day, and they took to entertaining, singing and dancing at such places as Sherry's and Martin's with success. Now when they are approached about returning to the stage they begin to think of their trooping days with the one-nighters and the call notifying them to be at the railroad station in "Squeedunk" to catch the 6.30 train in the morning. Then they have another think in which they compare their present condition with a few seasons ago, and they end their thinkfest by concluding to remain in the big city.

With the advent of the cabaret about a year ago more of a demand was made for colored entertainers. Here was a chance for more performers to make a good living and remain in New York, and no time was taken in availing themselves of the opportunity. Among those who have forsaken the stage for the cabaret are Tom Fletcher, Theo. L. Pankey, Frank Fowler Brown, James E. Lightfoot, Arthur H. Payne, Charles (Bass) Foster, Herbert Sutton, James Mantell Thomas, Clarence Tisdale, William Parquette, [illegible] Hilyard and Chester Hawkes.

It is not my intention to convey the idea that the performer of yesteryear is invading the ranks of entertainers in such large numbers that the colored show business faces a crisis, but it is true that the cabaret is making it difficult to get experienced performers, who are good singers and dancers to view a theatrical engagement with high favor.

There are about two hundred colored men entertaining in the best hotels and restaurants of New York. The majority of them are connected with the Clef Club, which needs no introduction to the public. At Murray's, Rector's, Sherry's, Shanley's, Delmonico's, Martin's Reisenweber's, Martinique, Waldorf Astoria, Ritz-Carlton and the Plaza ebony musicians, singers and dancers furnish music and song for those who desire music with their meals from 6 o'clock in the evening until the wee hours of the morning.

So alluring is cabaret work that James Reese Europe and J. T. Brymn who have traveled as musical directors of colored shows, evince a preferment for the former. William H. Tyers, Walter McClellan, "Bill" Jordan, "Deacon" John, "Ed." Brown and Earl Bumford make it their business supplying entertainers at dinner parties. The Clef Club, with James Reese Europe at its head, is the principal employment or booking bureau. While it is impossible at this writing to give the names of all the colored entertainers in New York, space not permitting, any reference to the cabaret without mentioning "Al" Johns would be incomplete. He is a single entertainer of the first water, and is quite a favorite with the "400."

At Rector's some weeks ago the management inaugurated an innovation which has been very beneficial to the colored entertainer. Heretofore a large orchestra, composed of white musicians, was stationed in the main dining room. It was decided to substitute a colored orchestra of fourteen colored musicians, singers and dancers, which was done, and the change has been agreeable to both patrons and management. All the colored musicians sing as well as play instruments, and the form of entertainment they present is usually one of the features of the menu.

Colored musicians and singers are also regularly employed at Murray's, although they hold forth in the grill where the majority of entertainers are seen and heard at the other hostelries.

There was a time when the term "giging" was used in reference to the work done by these musicians and singers, who were known as "gigers." Now they are generally spoken of as entertainers or cabaret artists. They are entitled to dignified consideration.

is their work calls for a display of intelligence and application which puts them in a class with high class entertainers. While they deal in ragtime, and the patrons seem to like immensely the artistic manner in which they handle this brand of music, their repertory must be large and varied and contain operatic numbers, ballads and comic songs as well. They must be familiar with all the musical shows on Broadway and all the latest song hits. For those who take delight in listening to these colored entertainers call for anything and everything from "Old Black Joe" to selections from "Il Trovatore." And the answer must never be: "I'm sorry, but I don't know it."

THE "FOLLIES OF 1912"

Age 10-24-12

(BY LESTER A. WALTON.)

HERETOFORE New York playgoers have associated Ziegfeld follies with flowers that bloom in the spring, coming in season either the latter part of May or the first of June. This year the "Follies of 1912," were very tardy in putting in an appearance, and instead of being a warm weather product come to us when the autumn leaves have changed color from green to scarlet and golden. Yet nothing disparaging can be said of the production on account of its late arrival on Broadway, for it outZiegfelds all other gorgeous pictorial productions for which F. Ziegfeld, Jr., is noted, which is saying a great deal.

My reason for giving the "Follies of 1912" more than passing mention in these columns is because there is a colored man in the show, who is the whole show of this most pretentious production. I refer to Bert A. Williams, the funniest low comedian alive. The race question is only incidental to our white writers, but it is quite consequential to all writers of color. I sometimes wish I could write articles pertaining to the theatre which did not savor so much of the color question; but, then, if colored writers had to drop the race discussion there would not be much need for colored newspapers, and I would be forced to return to my first love—the daily—where the city editor instructs you, if the parties involved happen to be colored, "to write a few lines only." Often you are told. "You'd better not use it," meaning the story.

But returning to the "Follies of 1912" and Bert Williams, he is the biggest hit of the show with his comedy. It must have been gratifying to him Monday evening when he made his first appearance, and was given a more enthusiastic reception than all the other artists combined. There is one genuinely funny scene in the "Follies of 1912," and that is when the colored comedian is seen on Herald Square early in the morning as a cab driver, in possession of an antiquated cab and an animal, formerly a horse, which had seen better days, and who showed up stronger mentally than it did physically. With Leon Errol portraying one who had imbibed too freely of joy water and who was desirous of being driven about, a situation was created which would make even one with the toothache laugh.

In electric lights outside of the theatre Mr. Ziegfeld acquaints the public of his "wonderful beauty chorus." Those who assume that Mr. Ziegfeld is referring to his chorus along vocal lines are apt to be greatly disappointed, but those who think the manager means a "wonderful beauty chorus" in respect to pulchritude will agree that the proper adjective is used to describe this bevy of bewitching beauties, and they lend additional attractiveness by donning bewildering costumes which have been provided without regard to expense.

It is the aim of Mr. Ziegfeld to delight the eye rather than tickle the ear with melody; therefore, while he makes it possible for one to indulge in an ocular feast there is very little to enthuse over when it comes to singing. There is not a real song hit in the show, and although a strenuous attempt will be made to popularize at least one number I find myself using the slang expression of 135th street in making reference to the musical numbers—"they ain't got 'em."

This reference also includes the songs used by Mr. Williams, for out of the three numbers put over by him there is only one that contains any merit, and that is his second song—"Borrow from Me." Mr. Williams is such a great artist that it would have to be an awful bad song if he failed in his efforts to make good with it; but I have heard him sing so many songs that were so much more meritorious that I could not help but think of some of his real song hits which helped to put him on the theatrical map. If it were possible, I would like to see the comedian collaborate on just one song with any one of the song writers who furnished him with vocal material in years gone by. I feel confident that he would get a number that would make the other twenty-odd songs in the "Follies of 1912" pale into insignificance.

I cannot refrain from dwelling further there on the color question before concluding, and in this instance it is a pleasure to do so, for instead of registering a complaint I am going to make complimentary reference and show that the colored performer is steadily making advancement in the world of make believe. This is Bert Williams' third season with the follies. The first two seasons he had scenes with men, but was not permitted to appear on the stage whenever any of the females around for fear of inciting a riot. When he finished his work he retired to his dressing room, and left the theatre in his street attire long before the show had closed.

Things are very different now. Mr. Williams, by his gentlemanly conduct, has convinced the white performers that a colored person is human and can be cultured and refined just like the Caucasian. In the "Follies of 1912" the colored comedian has lines with women and at the finale of both the first and second acts is seen with the principals. When the curtain goes down in the second act Mr. Williams is located on the end of the first line next to Miss Samuels, who, by the way, made a favorable impression as a singer. F. Ziegfeld, Jr., is showing that he belongs to that class who believes that art knows no color line, and, between you and me, I suspect that Mr. Ziegfeld is seriously considering the advisability of some day putting the colored comedian in a big production surrounded by a big white company.

THE BARREN SPOTS ON THE BIG TIME

N.Y. Age — 1-18-13

WHILE the mercury in the thermometer was flirting with the zero mark and winter's chilly blasts were doing their best to become sociable and meet on intimate terms all persons who chanced to be on the thoroughfares of New York City, a goodly number of performers gathered together at the clubrooms of the Colored Vaudeville Benevolent Association, 127 W. 30th street, a few evenings ago, and became involved in a discussion over the present theatrical situation with reference to the colored vaudevillian.

It was the consensus of opinion that the presence of so many small time vaudeville and motion picture houses has created more of a demand for colored acts, even if the United people, who control what is known as the big time, have not been over-generous in giving colored acts work within the past two or three years.

The performers engaged in the discussion began to name the vaudeville houses booked by the United not classed as southern houses where colored acts seldom, if ever, appear, and it was interesting to note the cities in which colored vaudevillians are *persona non grata* so far as getting big time booking is concerned. It is extremely fortunate for colored acts that they are in demand over the small time circuits in some of the large cities, for if it was up to the big circuit to provide them with work there are several cities that would not be on the theatrical map to them.

It is not necessary to go far to find that such a situation exists, for less than one hundred miles from New York—in Philadelphia—a colored act has not appeared at Keith's for two or three seasons. There was a time when the management at Keith's played colored acts often, but the manager and the member of a certain male colored team became embroiled in an argument over the conduct of the performer, and ever since the manager has had an aversion to colored acts, refusing to book them in his house. Keith's Theatre in Philadelphia is perhaps the finest vaudeville house in appointment in the United States, and the unfriendly attitude of the management has been quite a severe blow to colored vaudevillians. An effort has been made to induce the manager to withdraw his prejudicial feeling, temporarily at least, and permit certain colored acts to appear at Keith's, but to date he has been unrelenting and is making all colored acts suffer because he had a misunderstanding with one colored performer.

Leaving Philadelphia, where a ban has been placed on colored acts on the big time one only has to go to Wilmington, Del., a short distance away, where the management has not been disposed to book colored acts at Dockstader's Garrick Theatre. Until this season no colored act had appeared at the house for years. However, the management has deviated from its policy somewhat recently, and within the past four months has played two colored acts—Stewart and Marshall, and the Kratons—both of which were the hits of their respective bills. Colored vaudevillians are hoping that in view of the good record made by Stewart and Marshall and the Kratons that Garrick Theatre will book more colored acts in the future.

Going to Baltimore from Wilmington it will be found upon investigation that colored acts are as rare at Kernan's Maryland Theatre as the butterfly and little busy bee in New York City on a December day. Possibly they booked colored acts at the Maryland Theatre years ago, but it has not been within the past four years; for I have my first time to write that "So and So played at the Maryland Theatre, Baltimore." It is not that the manager has had a quarrel with a colored performer, as was the case in Philadelphia, but because of the policy followed by the management not to book colored acts.

I will now dwell upon conditions existing in the capital city of the United States, named after the father of our country, and where laws are supposed to be enacted fairly for the benefit of the ninety millions of citizens. Of course we will overlook the "Jim Crow" car laws introduced by some of our patriotic Southern statesmen. At Chase's Theatre it is said that a colored act has not been on the bills since Cole and Johnson were headliners in vaudeville at the time they were writing "Congo Love Song," "Lazy Moon" and other song hits. Rumor has it that this theatre is not particular about allowing a colored person to sit even in the gallery, and that ofttimes when a colored messenger is sent after seats by the head of some department the latter is compelled to telephone to the man in the box office before he is permitted to enter the house. What a condition to exist in the capital city of our country!

For some unknown reason the management is not booking colored acts at Keith's Boston, with as much regularity as in days gone by. In fact, I do not recall having written about a colored act playing at Keith's in the Hub City this season. Whether the management has become inoculated with the prejudice germ by associating with the managers of Philadelphia, Baltimore and Washington is not known.

Then there is Keith's Theatre, Louisville, which bars colored acts, and Keith's Cincinnati, which books a colored act occasionally, but the attitude of these houses does not elicit as much surprise as the theatres in the East. It must not be presumed that the majority of managers who book through the United office are prejudiced against colored acts, for there are eighty-seven theatres on the big time, which include the Percy Williams, Orpheum, Poli Keith and Proctor Circuits and Hammerstein's Victoria.

The success of the colored acts at the Garrick Theatre has made it perfectly clear that the colored performer is not being kept off the big time in some of our large eastern cities because of the antipathy of theatregoers but on account of the unfriendly attitude of the managers, who, instead of booking colored acts, hire white performers to appear in black-face and do their best to imitate colored vaudevillians. It is about time for these managers to forget their prejudices and give their patrons the real thing, for there are quite a number of colored acts that could make good.

Get in line for the Great J. H. Boyd's Fashion Plate Minstrels. This is the big school of music. P. G. Lowery is the teacher. Enough said.

Freeman 11-9-12

The J. H. Boyd's Fashion Plate minstrel cars are an all state room car with hot and cold water in each stateroom. Each car is provided with a 90-day gasoline tank.

J. H. Boyd, the millionaire showman, is the first man to interest P. G. Lowery in a foreign trip. He will send P. G. and a concert band of forty picked musicians to Europe in 1913.

Theatrical — 1912
Individual, Troupes, etc.

INFLUENCE OF THE C. V. B. A.

ON Tuesday evening, May 28, the annual election of officers of the Colored Vaudeville Benevolent Association will be held at the association's clubrooms, 320 W. 59th street. The occasion should prove eventful in the history of the colored show business. The action of the members at this meeting will mean much. The judgment used in the selection of new officers, as well as the genuine enthusiasm in which the newly-elected officers and the members enter into the new fiscal year will be of great import to the profession. Upon their deliberations will rest whether the Colored Vaudeville Benevolent Association is to be a strong force for good in the theatrical world, or if the organization is to exist as a passé body, stripped of all influence and unable to command respect.

It is seldom that we of darker hue put a value on ourselves or our institutions until the appraising is done by our white brother, as we seem to have more confidence in his judgment relative to ourselves than we have of our own. Either such is the case or we, in our rating, place too high an estimate on ourselves, seldom hitting the happy medium. In the case of the Colored Vaudeville Benevolent Association I am afraid that the members underrate the value of the institution. They are waiting for the Caucasian to impress them of the great good the association can do, if conducted along the proper lines.

Any organized movement commands respect. All organizations conducted on a conservative, broad-minded basis win friends and well-wishers. It is therefore necessary that the colored performers have an organization—one not calculated to make strife and radical in its principles—but with aims and objects that will lead even the most avowed enemy of the colored performer to believe that the Colored Vaudeville Benevolent Association is desirous of doing good for the theatrical profession in general—not harm.

It is doubtful if a score of the three hundred and odd members of the Colored Vaudeville Benevolent Association know that a year ago the colored performer, due to organization, unconsciously prevented what would have been the biggest strike in the history of the show business. It was at the time when the White Rats, composed of white vaudeville performers, threatened to strike and had made many overtures to the colored performers to join them. At the same time E. F. Albee, the powerful head of the big time vaudeville circuit, had a conference with representatives of the Colored Vaudeville Benevolent Association and made the request that the colored vaudevillians refrain from co-operating with the White Rats.

A special meeting of the Colored Vaudeville Benevolent Association was held to take up the invitation extended by the White Rats, and after a session lasting five hours it was decided to stay out of the union, as the constitution of the organization provided for its being a benevolent body and not an institution to fight for the cause of organized labor.

Had the colored performers been disorganized it is most likely that the majority would have been approached individually and induced to affiliate with a movement which would have resulted in a big strike. But they were organized, which made them more fofmidable, more sought after and less susceptible to "sweet talk." As a body the members discussed both sides pro and con, each listening to the views of the other with marked attention. The exchange of ideas was very fruitful, and after summing up all that had been said it was agreed to occupy neutral ground.

The position taken by the Colored Vaudeville Benevolent Association at the time, while viewed with pleasure and deep appreciation by Mr. Albee and the theatre managers, was frowned upon by the White Rats, who, assuming that because the colored performers refused to ignore their constitution and join the union, became possessed of the opinion that the dusky vaudevillians were unfriendly to their interest. However, in maintaining this attitude they did the colored thespians an injustice. The Colored Benevolent Association was not fighting the White Rats, but in refusing to become affiliated with a strike movement remained consistent to the aims and purposes for which it was organized.

It is somewhat unfortunate at this time that the colored and white vaudevillians are not in closer touch with each other. By co-operating they could do much to better conditions theatrically. However, there seems to be a radical element in the White Rats which would rather adopt an anti-Negro policy and preach race hatred rather than work on the principle that in union there is strength. Of course the turning of the association into a labor union is remote, but there are so many other questions on which both colored and white could unite for the mutual benefit of all.

It is said that some white performers spend much of their time preaching race hatred (and all of them do not come from the South, either), arguing that the colored vaudevillian has raised an economic question which makes such an un-American stand necessary. What bosh! The number of colored acts now playing on the big time can be counted all the time on two hands, and the greater part of the time on one hand. There are not ten standard acts playing on the big time this season. Therefore why this continual display of ill feeling?

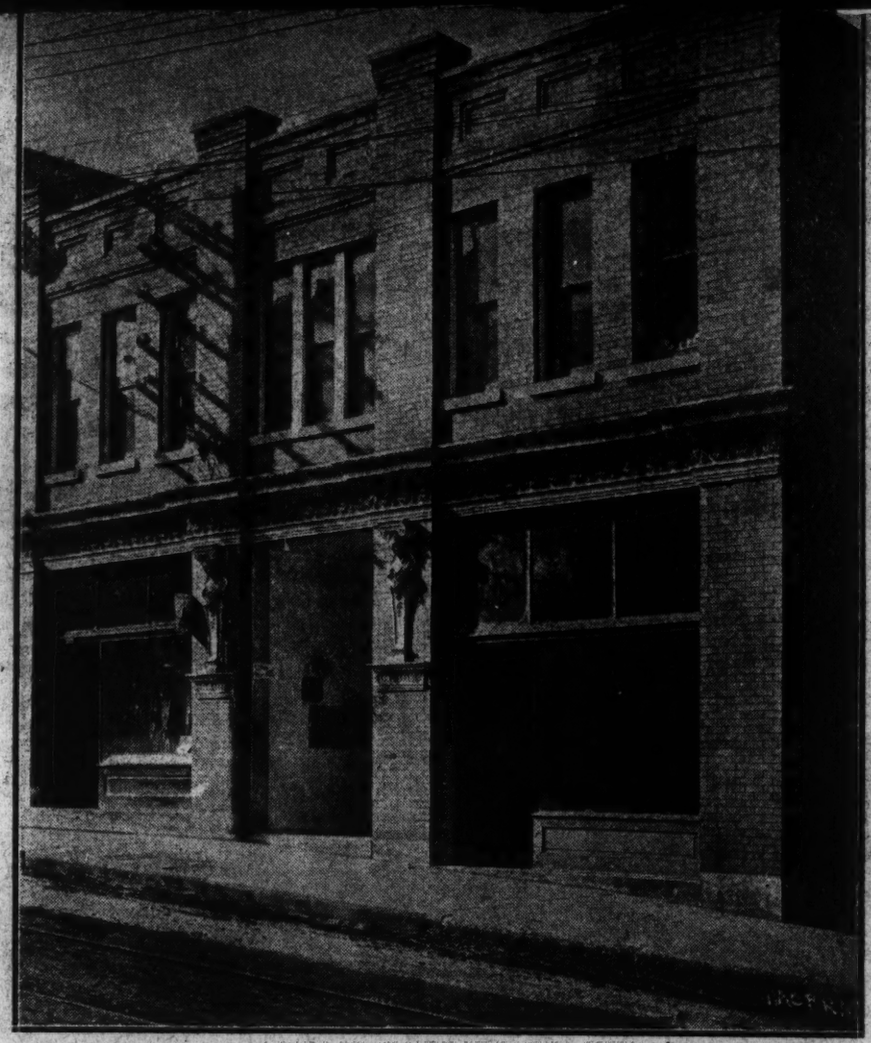
Were you to ask one of these rabid antis what he has against the colored performer he could not give you a real, sensible answer. Investigation would show that he became insane on the question over a trivial incident, and that the case became more aggravated as time rolled on. The fact that all the ill-feeling and preaching of race hatred is not going to run the colored performer out of business is a sane thought that never seems to seep through the thinking department of his anatomy.

Going back to the need of colored performers organizing, it has been shown how by being organized they prevented a big strike, but it has not been told how they have profited to any great extent. I am sorry I am not in a position to relate how the colored vaudevillians, by holding weekly discussions, have so improved their acts that the white managers have been forced to admit that they can no longer yell "too much sameness" and are now giving them more work. I would so much like to tell of how the moral tone of the profession had been greatly raised, and that the colored performer is now making friends instead of enemies by his praiseworthy conduct both on and off the stage, but these are subjects that probably will be taken up when the Colored Vaudeville Benevolent Association reorganizes.

There is much to be said already in favor of the association even at this time, however. Five years ago when a performer became sick or died an appeal was made to the public for assistance. Nowadays if the performer is in good standing with the association outside financial aid is not necessary. This alone has put the actor in higher esteem with the public.

The day has passed when a performer—white or colored—can cause a stir in the theatrical world by having educated feet or a gifted throat only. Brains are also a necessary adjunct now. The majority of white acts that are successful have their sketches and number written for them. Colored performers, as a rule, think they are clever enough to write their own. If some of our actors would pay our colored writers to furnish them with material, my, what a difference there would be!

But again to the subject of organization. Let the members of the Colored Vaudeville Benevolent Association get together. Let them elect men at the head of the organization who will make efficient officers and in whom they will have great confidence. Let each and every member put aside all personal differences, which after all are trivial and don't amount to a picayune. If this is done the colored theatrical profession will see brighter days ahead. The future success of the colored performer is in his hands and in no other.



THE MAJESTIC THEATER. Freeman 2-24-12

Front View of Nashville's first real Negro Opera House, located on Cedar street, between Fourth and Fifth Avenues, North.

Mr. A. N. Johnson, an enterprising citizen of Nashville, Tenn., has brought about the dream of years by way of a beautiful commodious play-house answering the needs of patrons and performers. Everything has been done to make the new theater, The Majestic, what it ought to be. The finishing touch was the ordering of an asbestos curtain and scenery from Chicago, costing $1,000.

In speaking of the new venture, the Nashville Globe said recently:

"Speculation as to the success of the theater is a matter of yesterday. Success seems to be assured for just as the Negroes of Nashville have supported two strong banking institutions, kept alive the educational enthusiasm that has been the means of Nashville maintaining her lead as an educational center, and as through their support and religious zeal they have made Nashville the religious publishing center of the United States, and as she is rightfully the home, or at least the mother, of denominational pride, just so she will make a success as a theater center.

"When Mr. A. N. Johnson, the promoter and proprietor of the Majestic theater, was seen as he alighted from the train on his return from Chicago, he stated that he had succeeded in getting in touch with booking agencies in the Windy City, by which he had secured the booking of some of the best shows on the road. The shows will come to Louisville, and from Louisville to this city, taking their choice from Nashville to Memphis, Birmingham or Atlanta. The first big attraction secured for the season was the Smart Set, a show that needs no introduction, and in all probability the Black Patti Troubadours will follow this.

"The Majestic theater is a two-story presed brick, glass front, structure built upon the modern office-building style, with two up-to-date business establishments domiciled on the first floor. The front of the theater entrance shows up in an imposing way—leading back into the building in a northerly direction, and extending to the depth of 170 feet—a magnificent auditorium, which will serve as the first floor and parquet of the theater proper. Two boxes, one on each side of the stage, with splendid entrances and exits, and folding chairs enabling the floor to be used for receptions and banquets, and makes up the first story. The balcony has a splendid incline where stationary cushion chairs are to be used for the benefit of theatergoers; there are also two boxes on this floor. Ventilation all over the ceiling by which a constant suction of air in warm weather will guarantee a cool and pleasant auditorium is also assured.

"A galvanized iron operating house for moving picture shows, fire proof in its construction, is just above the balcony, commanding a beautiful view of the stage. On the stage proper there is the most modern electrical stage appliances, switchboard, light conduits, and even fire proof casements, making the auditorium absolutely secure from the stage in case of fire, these have been installed at an enormous expense.

"Dressing rooms, leading off from the stage entrance with a rear entrance and exit for stage employes, was one of the notable modern improvements. The stage itself is large and commanding; it will enable the Majestic to handle some of the heaviest troops on the road. The Majestic, which is located on Cedar street, between Fourth and Fifth avenues, North, has a seating capacity of probably 1,400."

BIG TIME VAUDEVILLE

Age — 2-15-12

By Lester A. Walton

THEY refer to the United as the big time, because those fortunate enough in securing bookings are paid more for doing two shows a day than performers who take turns with the motion pictures and do from three to six shows a day. But so far as the colored performer is concerned the United will be looked upon as the small time if the Keith people do not give him more work in the future than they have in the past, for the booking allotted the colored variety artist this season has been small indeed.

You may search far and near and you will not find a business concern more thoroughly organized than the United Booking Offices; you may search far and near and you will not find a more affable and courteous set of men than those directly connected with the United Booking Offices; and you may search far and near and you will not find a more evasive set of men than in the United Booking Offices.

It is the evasiveness of the attaches of the United Booking Offices that keeps the colored performers "up a tree" with reference to getting work on the big time. To engage in a heart-to-heart talk with anyone connected with the United on the subject of giving colored artists employment is usually a pleasant experience, and you leave with a feeling that "the country is saved" and the colored performer will soon be in his glory. But you wait, and wait for something to turn up in the colored vaudevillian's favor, and you continue to wait.

As the acts being played by the United are few and far between, and forming our opinion on the basis that "actions speak louder than words," we are forced to conclude that it is the policy of the United to play colored acts only now and then. Although the local theatrical season opened several weeks ago, not until this week did a colored act get an opportunity to appear at any of the Keith houses in Greater New York. Monday Cooper and Robinson made their debut at the Union Square Theatre. While Fiddler and Shelton were substituted for an act at the Bronx Theatre week before last, it was only for a few days. This time last season, when Percy Williams had control of the Alhambra, Colonial, Bronx, Orpheum and Greenpoint theatres it was not unusual to see colored acts on the respective bills. It was hoped that the Keith people, in taking over Percy Williams' theatres, would treat the colored vaudevillian with equal consideration, but to date but little, if any, concern has been shown in booking them.

In charging that the colored performer is *persona non grata* on the big time one or two exceptions should be made. For instance, the Orpheum Circuit, which affiliates with the Keith people, has been playing colored acts with pleasing frequency of late. The appearance of Cooper and Robinson at the Union Square Theatre shows how different is the policy of the Keith and Orpheum people respecting colored acts. Cooper and Robinson have just returned from a successful tour over the Orpheum Circuit, and they were given good positions on the bill. There are several acts at the Union Square this week that were with Cooper and Robinson out West where their billing and position were inferior to the colored team's. Yet at the Union Square Theatre these same acts have better spots than Cooper and Robinson, who are second on the bill.

It is not desired to occasion additional dissatisfaction among the colored theatrical folk (if such is possible) as it is always my aim to bring about a better understanding between those engaged in theatricals. But all efforts toward establishing more satisfactory conditions between the booking people and the colored vaudevillian have been unavailing. Realizing that the big time managers have all the theatres it is folly to try and bulldoze with a view to accomplishing a desired result. In this instance a statement of facts is made with the hope that those having the big time houses in charge will see, what the colored performer believes to be, the error of their ways.

Colored acts certainly have hard trials and tribulations over the big circuits. Some booking agents say they are difficult to book because the majority of them are not box-office attractions, and yet there are times when complaints are registered that they draw too many people. Last season a certain colored act was one of the hits of the United Circuit. In one or two cities it was cancelled because the report came into the United Booking Offices that "the act drew too many colored people." On one ocasion this act was the hit of the bill, and although the house manager in his report gave it credit for its artistic success, the protest—"act draws too many colored people" was made.

So with the managers turning down new acts because they possess no drawing power, and on the other hand complaining about other acts causing too many colored people to come to the theatre, one is put in a quandary as to what is really expected of the colored vaudevillian. If THE AGE was permitted by Uncle Sam to carry on a guessing contest it would offer a prize which would be given to the first one who guessed correctly what the managers want colored acts to do.

It is possible that I am somewhat premature in this article and that the United people are arranging quite a bit of time for the colored vaudevillian. It may be that while the opening of the season has not had such a favorable outlook there will be a decided change for the better before Jack Frost makes his initial appearance. If so, the change will be enthusiastically welcomed, believe me!

FUNERAL ON "DAN" AVERY.

Funeral services over the remains of the late Daniel Avery of the well known team of Avery and Hart, who died Friday evening at the Roosevelt Hospital of consumption, were held from the undertaking rooms of Mrs. Mamie L. Anderson, 2293 Seventh avenue, Sunday evening. The theatrical profession was well represented, and the many floral tributes gave evidence of the esteem in which the deceased had been held as a performer.

The Rev. Floardo Howard, assistant rector of St. Cyprian's Church, and chaplain of the Colored Vaudeville Benevolent Association, of which the deceased was a member, spoke over the remains. Miss Maude Jones and Lawrence Chenault sang solos, with James Reese Europe acting as accompanist.

After the services the remains were shipped to Navasota, Tex., the home of the deceased, where he is survived by a mother, brothers and sisters. His widow, Mrs. Alfreda Avery, whom he married four years ago, resides in New York.

The death of Daniel Avery marks the dissolution of the widely known vaudeville team of Avery and Hart. For thirteen years the two colored comedians were partners, and at the death of Mr. Avery they were receiving more money than any other colored team in vaudeville. The act was always a big hit in the East, particualrly at Hammerstein's Victoria Theatre.

Daniel Avery, who was 34 years old left his home in Texas when quite young to become a member of Richard and Pringles' Minstrels. He later appeared in vaudeville with his first wife, Lizzie Avery, and they were also seen in Hyde and Beeman's Show and the Great Lafayette Show. Mr. Avery then entered partnership with Charles Hart, and they starred in Black Patti's Troubadours, succeeding Ernest Hogan. After appearing in vaudeville they were next seen in "The Sons of Ham" under the management of Hurtig and Seamon. In 1906 Avery and Hart were the stars at the Shaftsbury Theatre, London, in their own company in "In Dahomey," remaining abroad twenty-six months. Returning to the United States the comedians again entered vaudeville, and in the United Booking Offices the team was regarded as a standard act. Daniel Avery was the straight man of the team.

Charles Hart has not made any definite plans for the future.

WALKER-HOGAN-COLE THEATRE

N.Y. Age 3-7-12

AFTER giving consideration for several weeks to the many suggestions made by playgoers and performers throughout the United States relative to what would be a fitting name for the theatre to be erected in West 138th street, between Fifth and Lenox avenues, the board of directors of the Johnson Amusement Company met last Friday evening and reached the decision to call the new playhouse the Walker-Hogan-Cole Theatre.

Before deciding to name the new Harlem playhouse the Walker-Hogan-Cole Theatre the directors discussed the subject at length and considered the naming of the house from various viewpoints. The many letters received by THE AGE, in which names were suggested, were gone over. The directors were unanimous in the opinion that a high tribute would be paid to the memory of George W. Walker, Ernest Hogan and "Bob" Cole by naming the theatre after them, and that to call the house the Walker-Hogan-Cole Theatre would also be a high compliment to the colored theatrical profession.

The names of Dunbar, Douglass, Attucks, Hamilton, L'Overture, Dumas, Dessalines and other Negroes who made history for the race in days gone by were frequently suggested by writers to THE AGE, while there were some who wanted the playhouse named after Booker T. Washington and other prominent Negroes of to-day. Then there were others who favored calling the new theatre the Equality, the Optimum, the Eureka, the Problem, the Cosmopolitan, the Top Round, etc.

Throughout the United States there are colored schools and places of learning named after Douglass, L'Overture, Dumas, and other distinguished men of the race, but there is not a representative Negro institution in this country bearing the name of any of the prominent colored actors, who have also played an important part in solving the so-called race problem. The directors of the Johnson Amusement Company, therefore, agreed to name the new theatre after the three men known as the triumvirate of the colored show business—the three Negroes who, besides having been talented performers, possessed much executive ability and made it possible for hundreds of colored performers to get work at good salaries.

The influence of George W. Walker, Ernest Hogan and "Bob" Cole in the theatrical world has been more readily apppreciated since their passing away. The consensus of opinion is that the colored show business would be in a more prosperous and encouraging condition were they alive, which view I am compelled to share. There are plenty of talented colored artists to-day in the theatrical world, but there does not seem to be a Walker, a Hogan or a Cole to bring about conditions so that colored shows will have an opportunity to present artistic offerings as in the past.

Although the large colored productions of the past did much toward educating the whites on the color question, not only in the United States but abroad, and although the colored performer has been quite a factor in alienating race prejudice, it cannot be said that he has been given the recognition due him by the members of the race. Being fully aware of existing conditions the directors of the Johnson Amusement Company decided that the naming of the new playhouse after George W. Walker, Ernest Hogan and "Bob" Cole would be an inspiration to those before the footlights who are ambitious to succeed and who desire that the race give their efforts proper recognition.

So skeptical have the colored people become over business enterprises which bear the brand of colored promoters that there are hundreds in Greater New York who are just beginning to realize that the plan to erect a large and up-to-date theatre in Harlem, to be controlled and managed by Negroes, is a reality instead of a myth. That there were many others, however, who from the beginning believed that the colored citizens of Greater New York would have a first class theatre in West 138th street as announced is shown by the large number who have subscribed for stock. Within the past two weeks there have been requests from persons living out of New York asking that they be given information how to become stockholders of the Johnson Amusement Company.

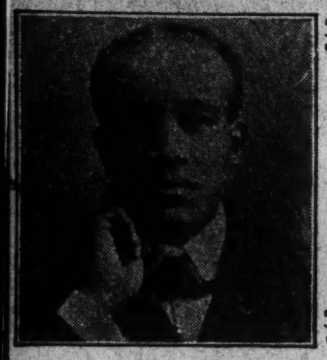
Since announcement was made in THE AGE that the stock of the Johnson Amusement Company, which is $10 a share, can be bought by paying $1 down, the directors have been asked many questions by people desirous of becoming stockholders, but who yet lack confidence in the project, due to the failure of other corporations controlled by colored men to make good. The directors of the Johnson Amusement Company wish it known that they will be pleased to make perfectly clear any and all questions prospective stockholders desire to ask.

It is no secret that the Johnson Amusement Company would have no difficulty in disposing of the remainder of the stock to white subscribers, but the directors are opposed to such a move, as it would mean that the white stockholders would be in the majority and the management of the house instead of being colored would be white. As the Walker-Hogan-Cole Theatre is to have a large seating capacity and elegant in its appointment, it is the ambition of the directors to have all colored help from the manager down.

At last Friday evening's meeting the directors also made arrangements to commence work on the new theatre within the next week or ten days, and negotiations are now being made with colored contractors who are in a position to furnish first-class colored labor

Theatrical — 1912.
Individual. Troupes, etc.

MUSICAL AND DRAMATIC



CHICAGO WEEKLY REVIEW

By Sylvester Russell

CHICAGO THEATRICALS.

The Smart Set Returns to the Alhambra.

S. H. Dudley and the Smart Set Company returned to the Alhambra January 21, for a week's stay. "Dr. Beans From Boston," which was again presented, elicited as much merriment as on its formal introduction. S. H. Dudley fairly bubbled over with mirth and lively sayings. His song, "What Did I Say That For," was a successful repeater. Arthur Talbot gave excellent satisfaction dramatically as the hotel keeper. James Burris was an excellent straight man in keeping Dudley supplied with wisdom. Henry Troy, the boy with golden chords, in his tenor solo, "Dearest Memories," took five encores. The glee chorus which was excellent again overweighed the singer throughout. Miss Daisy Martin, whose lips were painted red, did nothing amazing in art but her dancing was improved even if her relationship to the burlesque stage is apparent. Alberta Ormes-Dudley again looked fascinating as the fortune teller and wore nice dresses. Rolly Gibson was also clever. Among those in the cast are William Ramsey, Frank DeLyon, Ella Bevins, Arthur Wilson, Hattie Burris, Jessie Harris and others. Will H. Vodery directed the music with skill and George Smith, the trap drummer, again exhibited his skill in that direction. H. C. Ditmas and M. J. Joyce are managers with the company, and James Harris is stage manager. The chorus work this season is better than ever.

Carita Day Returns to the Grand, More Popular than Ever.

There was a very strong bill on hand at the Grand Monday evening last when Carita Day, one of the greatest dancing stars in vaudeville, played a return date more popular than ever. She was gorgeously gowned and wore white slippers. Singing a song seated at the telephone was an innovation, and her dance with the dummy was an animated piece of art in light fantastic steps. The Michaels, direct from New York, was a new colored team on the scene, which eacily made good. Mr. Michaels is a good comedian with a singing voice of good quality. His first entrance in fancy minstrel attire, adds nothing modern to his act and his second suit is the best. The same could be said of his wife, who is an exceedingly clever woman in every particular, especially in her dancing. It was the second part of their work which scored heavily. Patrams comedy circus, once seen at the Pekin, was very good. Nordstrom and Gibbs, in "By the Gas Route," were good actors in a good sketch, the lady being an excellent actress. Carl Demarest, a clever violinist, attracted attention by playing opera in rag time. In this number the orchestra, which is gradually improving, was not effective, especially Frank Tate, violinist, Nelson Kincaid, the clarinet artist, and Miles Harris, a very good trap drummer.

Opal Cooper, a local tenor singer, who appeared in classical numbers, won hearty recognition. The last half of last week had an all white bill which was very good. Edwards' animal circus was one of the finest and brainiest acts of the kind seen in vaudeville. The kicking mule was itself a show of its own for fun making in general. Fritz Houston, an electric cartoonist of great ability, was one of the most complete scenes of shadowgraphic drawing on glass reflected by electricity I have ever seen in vaudeville. Mullen and Herbert and Chas. Lindholm, in "The Man from Minnesota," were good.

Tim Moore and Wife as a Heavy Box Office Attraction at the Monogram.

The Moores were quite the thing again on their return to the Monogram in a new act. Tim Moore, who is the newest find in original legitimate comedians, was again the drawing card of the week, so hilarious is his squeaky cry, his burly brawl and bits of comedy work that he and his wife, who is doing a clever black face act, are fit for the "big time." The Carter Trio, which made its first appearance at this house, is an act suited to the South in general character, which should appeal to the North as well. Mr. Carter is a good comedian who needs a modern repertoire of songs. His wife sang "Suwanee River" very sweetly, but a little slow, which is the fault of the leader, when an artist doesn't know. The finale of the act included a little girl, who is a pretty good dancer and who, if she remains with her parents until she becomes of age, will have the making of a fairly good performer. Madam Lizzie Hart made her re-appearance in a new collection of songs. The most effective one, "Don't Wake Me Up, I'm Dreaming," brought forth well merited applause. Jerry Mills, the well-known actor, appeared in an undressed monologue which opened the show.

The Phoenix Picture Plays Continue to Attract.

The patronage at the Phoenix seems to cling to sensational romance. To add to this the orchestra is lively and Charles Mitchell, a modern trap drummer, is fast winning attention in cannon and gun trappings. The new pictures were "A Red Cross Trapper" and "A Spanish Wooing." The pictures in the illustrated song slides are beautiful.

Motts' Pekin theater is closed, it is said pending a decision in the first suit to claim of heirship. The theater buffet and upstairs are still open.

* * *

DeKoven Thompson and Alfred Anderson recently won their suit for the ownership of their song, "Your Heart," from the defunct Blood-Koehler music company. Messrs. Dean and Dorsey had to hand the song over to its owners.

* * *

Arthur Allen and LeRoy Morton are at the Premier, and Happy John Goodloe and wife are at the Virginia, both of the Doyle circuit, and Simmons and Gibbs are at the Bijou Dream.

* * *

Mr. Bradshaw, of the "Chicken Trust," big vaudeville act, had an altercation with Harry Johnson, one of his actors and was arrested. The act is now laying off.

* * *

Billy Brown, of the "Era Comedy our," was married to Miss Nannie Sands, formerly of Pittsburg, on Monday, January 15, at her Chicago home, 3630 Dearborn street. Here goes the rice!

* * *

Ali Jabo, the Hindoo juggler, who took out a company of his own recently, has returned to the city with his people. Jabo, who is known in private life as Shester Cunningham, came home ill from overwork in managing the company.

* * *

Mrs. Elizabeth Wilson, grandmother of Tim Moore, recently died at her home, Port Byron, Ill. Mr. Moore arrived in time for the funeral services.

* * *

The Kolored Kandy Kids were at Saginaw, Mich., last week. This week they are at Bay City. The trio consists of Phil White, Miss Selley and Mr. Plenty.

* * *

I am in receipt of a letter from Romeo L. Dougherty, sporting and dramatic editor of the Amsterdam News of New York City, young in the field, who expresses admiration of my work in the theatrical element. This is one of hundreds of letters I have received, like Paul Lawrence Dunbar, to hand to certain weak actors and musicians, in return for lemons.

* * *

The try-out big act of Buddy Gilmore's which included the two Russell's, did not get booked up. The Russells will again work double. Gilmore is at present playing traps, under price, in a wine room.

* * *

Miss Mabel Gant has been very ill and threatened with pneumonia at her boarding residence, 727 South Sixteenth street Philadelphia, Pa. She was still confined to her room as The Freeman went to press. It is her intention to return to Chicago, if able.

* * *

It will do well for me to inform actors that the Broad Ax published the very same identical kind of criticism as I did regarding the closing of the Walker theater and its manager. No one seemed to know the author, so there were no criminal threats. I only mention this for the sake of a few certain actors to save them from getting slaughtered for picking out the certain but wrong man. In the meantime Mr. Russell remains popular with the public and with the best class of actors and musicians in a very important branch of work.

* * *

If Baby F. Seals, an actor whom I have not yet seen, desires a literary outfit he must have it by all means. Mr. Seals says this: "So let my brothers and sisters of the North wait until we fall, frost or otherwise, then jump on us with both feet. One race of people on top of us is enough for the present." Not for the sake of Mr. Seals, but because of the conditions affecting actors, I make this reply. There should be no ill feeling existing between the Northern and Southern actors. Most of our representative actors have come from the South. Most actors who make their first trip North are green and often incapable both in artistic development, advanced literary equipment and clothes of the right kind to attract in a big city. So they have to get broken in when they set to Chicago. They arrive half frightened to death because some ignorant actor has told them that the critic will knock them. But this is all untrue. The kind of criticism I give them is instructive and won't hurt them at all so far as getting work is concerned, but if their talent is so poor that they can't succeed anyhow, it is up to me to tell them and save them from any further failure. Actors like Butler May (String Beans) are criticised by me because they are good but do not handle the right stuff. When they get dressed up they go down South and send back withered boquets instead of studying the Russell criticisms and then return better, with the hope that the next Russell indorsement will send them over the big time and land them in New York. They went home. ——— an stay in Birmingham or return to Chicago for new indorsements if they like; the way to succeed is to doubly try, and not to balk. Seals' talk is baby talk. The show business requires that an actor must make good. No critic of honor and experience will deliberately knock a performer to do him harm. Actors are public characters and their work will always be praised or criticised, but they won't be able to knock the most capable critic in the head just because they know who he is. The assertion that white people are all against us is an ignorant mistake. Our duty is to first demonstrate and show what we are ourselves.

* * *

The Friend.

'Tis hard to see the friend,
The one whose love is constant,
On whom you can depend;
For envy's there, you bet,
To tear friendships assunder,
And leave a sad regret.
Still, at the journey's end,
The one who is rejected,
Is there to be—The Friend.

SYLVESTER RUSSELL.

As this page deals to a large extent with theatricals, it is therefore incumbent upon me to show wherein the colored people are not working together to bring about a better and more encouraging condition in the theatrical world. Not only the colored performers, but the colored playgoers are going about declaring that the colored show business is at a low ebb and waiting for white theatrical promoters to improve conditions. In the meantime, a large number of white men throughout the country, many of whom had never had any previous experience in the show business, have seen the great possibilities in colored vaudeville houses, and have opened them for the colored public, and are making money because of their "philanthropic intent."

While all of this is going on each colored person is meeting the other and sadly exclaiming that something should be done to make the colored show business better. As a matter of fact something is being done, but only in a few instances are the colored people playing a prominent part in the developing which is destined some day to be a factor in the show business.

It requires quite a sum to build and operate a theatre, whether it be white or colored, for the building and fire laws in the larger cities are exacting upon all alike. It is, therefore, necessary that the colored people co-operate and build theatres by forming companies which are duly authorized to sell shares of stock. Putting stock on the market to colored people is the most feasible way the race is going to own its own houses throughout the country, as no one colored man feels financially able to float such a project alone.

All the churches, halls and office buildings owned by the Negro in this country to-day are the result of co-operation, and the putting together of their nickles, dimes and dollars will result in the race maintaining a higher and more respected position in the commercial world—a condition which will mean much to our political, economic and social well-being.

That the Negro has met discouragement on every hand in his effort to succeed in business along co-operative lines must be admitted. The majority of ventures have resulted in downright failures and thousands of dollars of hard-earned money have been lost; yet I venture to make the assertion that not one of the colored enterprises has failed by reason of dishonesty, but is due in the main to inexperience. In my opinion, if the men involved in the various failures found occasion to direct similar enterprises they would, because of previous experience, make some money for their stockholders.

The pulse of the colored citizens with reference to investing money in stock companies has been felt by the directors of the Johnson Amusement Company since its announcement some weeks ago that $50,000 worth of stock at $10 a share would be put on the market for colored investors. Some, who have lost money in other ventures, although inclined to regard the proposition with a favorable eye, cannot forget the losses they sustained in other colored projects. On the other hand, many have taken stock in the Johnson Amusement Company, who argue that if you do not first succeed, try, try again.

Here are two letters which are samples of those received daily by the Johnson Amusement Company

The Johnson Amusement Company:

Your letter of a short time ago asking me to invest some money in your company to hand. While I am not saying that your proposition is not O. K., yet I have not gotten over my losses in the Mercantile Company.

Wishing you much success in your undertaking, I am,
Respectfully,
BETTIE ROBINSON,
Brooklyn, N. Y.

The Johnson Amusement Company:

I have been reading with much interest regarding the theatre to be built by your company, and believe that the right men are at the head of it to make a success. There is no reason why the theatre should not pay, as a colored theatre in Harlem, managed and controlled by Negroes, is something that is needed. While I have lost many dollars by investing in colored ventures, still I believe that some of them are bound to succeed. White business firms fail, but the white people keep on investing just the same. I desire to subscribe for — shares of stock.

Wishing you success, I am,
Respectfully,
JOHN N. WELLS,
New York City.

The Dunbar Theatre of Columbus O., has been reopened, and quite a sum was expended remodeling the house. The hits of the bill last week were Fannie Wise and Kelley and Davis. On this week's bill are Charles Gilpin and Delaney and Humphrey. Joe Smeadley is manager.

3-7-12
age THE CLIPPERS—DELLA FOX and JESSE
who have been booked solid since their eastern debut last December.

MUSIC AND THE STAGE

EDITED BY

LESTER A. WALTON

OBNOXIOUS STAGE TERMS

new york age

IT is the claim of Thomas Heaney Sr., manager of the Capitol Avenue Theatre, Cheyenne, Wyo., that such objectionable nicknames as "coon" and "nigger" are commonly used on the stage by colored performers playing his houses, and he suggests that in order to put a stop to the use of such terms of derision that the colored people first begin at home so as not to give white

pressions calculated to occasion resentment.

Manager Heaney, who is quite popular with the members of the 9th Cavalry, stationed at Fort D. A. Russell, Wyoming, expressed himself on the subject in a long letter addressed to the colored soldiers, who, while recently attending a performance of the Al G. Fields' Minstrels at the Capitol Avenue Theatre, took exceptions to some of the lines used by the minstrel men. They wrote Manager Heaney a letter complaining against the use of objectionable terms in the local theatres, which brought a reply from the theatre manager. The correspondence between the soldiers and Manager Heaney, while somewhat lengthy, is full of interest and, to my mind, worthy of producing in these columns.

The communication of the members of the 9th Cavalry to Manager Heaney follows:

Fort D. A. Russell, Wyoming,
April 10, 1912.

Thomas Heaney,
Cheyenne, Wyoming,

My dear Mr. Heaney:

Permit me to present to you in the form of a request the following ideas which have arisen owing to certain well-meant expressions being lightly used during several performances at the Capitol Avenue Theatre as well as at the Atlas Theatre:

Feel assured that we fully and most keenly appreciate the fact that you have not the dictation as to matter of plot, lines or expressions as presented by the troup or company producing the play. We do not infer that you should demand of members of a company that they stop the use of such expressions as "nigger," "coon" and "darkey," but we desire that a request of some kind be made to them in the form of a written notice that such terms be not used in your house. Have such a request posted in the passageways, dressing rooms and on the stage in no respect whatever does the use of the above terms add to the value of the act nor is a hit made even with the white people when used. Such terms invariably cast a damper upon the scene, instead of creating enthusiasm, the end most desired by the actor.

To the colored patrons of your theatres—and we may add to many of your own race—those terms are mean, distasteful and wound the finer feelings and instincts of these people. We all have reached that stage of intellectual development which precludes from our tastes all the petty, mean and unthoughtful terms, remarks or reflections cast in our direction from the stage, the modern school of learning and development. We appreciate the vast good resulting from the modern play and when attending a performance it is with the idea alone that the production, no matter the class, tends toward development rather than to the wounding of a just spirit of a few by overt acts on the part of the actors.

This note is sent you purely as a request and we hope that the same spirit which has prompted your past excellent conduct of both houses may prevail upon your good will and touch the responding chord of harmony and equity alike to all your patrons. We make it lengthy so that all points may be covered carefully as seen by colored patrons. We refer particularly to the trio act the first half of last week at the Atlas, and the recent appearance of Al G. Field's Minstrels at the Capitol Avenue Theatre.

Bear in mind that our note refers alone to the terms quoted above, and not to the mere fact of black faces, etc. Our sense of humor does not agree with that of the actor in believing that the play is not properly effective with such terms omitted, rather do we hold that the effect is far more forceful and lasting by the omission.

In conclusion we once more respectfully request that the above terms be placed in a notice, with the request that the management desires their curtailment in all acts. We may justly further add that no idea of a concerted action against the patronage of either house is contemplated or desired. Seeing more than one signature at the foot of this note might lead you to so consider the subject. Far be it from our minds, our intentions or desires to enter into a controversy in the matter.

Respectfully,

Frank W. Love, sqdn. sergt. major, 9th Cavalry; Andrew J. Brown, sqdn. sergt. major, 9th Cavalry; Milton P. Dean, sqdn. sgt. major, 9th Cavalry; John A. Logan, sgt. major, 9th Cavalry; Wade H. Hammond, chief musician, 9th Cavalry.

Following is Manager Heaney's reply:

CAPITOL AVENUE THEATRE.
Cheyenne, Wyoming,
April 24th, 1912.

John A. Logan,
Sgt. Maj. 9th Cav., U. S., A., and Compatriots.

Gentlemen:

In reply to your communication of the 19th inst., taking exception to certain expressions bordering on ridicule of the colored race, by the Atlas Trio and the Al. G. Field's Minstrels of recent date the the Capitol Avenue Theatre, I am in perfect sympathy with the stand that you are taking, and, in a general way, with the views that you express. However, this much of the "Atlas Trio," after the first performance the objectionable sentences were entirely omitted and in the case of the Field's Minstrels, after the first act the phrases that might have given offense were not used, which may convince you that the management is alive to the conduct of the performers.

It is difficult to draw the line in the film is to purvey clean entertainment, and giving pleasure and happiness to all in the distribution. Unfortunately, we do not discover the pinhead performer until he has exposed the ruffian in him in his sputterings.

As to the treatment of the Negro if others felt as I do in the matter, he would be accepted on his merits just as any other citizen, but you or I can't, in a day, remove the prejudice of ages. I come from a race that has suffered for generations from the dominations and injustices of another race and I believe the knowledge of the history of my forefathers have ever inclined me to the side of the downtrodden; to take the part of the weak to stand up for the underdog. And in my study of the race question in the United States, I long since concluded the black man was, to say the least, unfairly treated in many ways in the land of his nativity; seemingly without a remedy.

But there is a remedy, and, to my mind, the colored man has it right at hand, though it may take some time to cure the evil. It is within each normal member of the black race to live the life of high aspiration, each to encourage the other to moral, physical, mental and character building, to the end that the race produces its full proportion of eminent men to find their way into every field of human endeavor.

You will, I think, agree with me that the field within the race to do good is limitless. Indeed, the endowed Negro of to-day has a field of opportunity that is open to no white man. Then I say to you, go forth and do what you can for the uplift of your people. Go not as a fault finder, petty disturber or political agitator, nor as professional boycotter; but as a man an educator and philosopher, even after the manner of Booker T. Washington. Be optimists, for as a race you are in your youth; you are bright, musical, happy and cheerful, and the smiling character becomes you.

As soldiers you have shown your fitness for the profession of arms; no one questions or doubts your valor; you have, on the western plains and in foreign climes snown how brave men can uncomplainingly endure hardships and sacrifice themselves in the cause of duty when needs be.

Your officers, from the second lieutenant to the general commanding, esteem you as men to be relied upon under all conditions and circumstances and they are watchful and solicitous of your welfare and the treatment you receive. I know this, for I have spoken with many of them on this subject in recent years.

I might continue this strain at length, but 'tis leaving the question. I have gone thus far in the explanation of the part I take in the conduct of the business of the Capitol Avenue and the Atlas theatres, also an explanation of my own views of the race question that you may fully understand my attitude; not with the idea of catering for your favor or trade, but from a sense of decency, right and justice. I shall in the future, as in the past, God willing, direct the conduct of business to the best of my ability, without fear or favor, in the hope of meriting the indorsement of the general public.

May I call attention to the performers of your own race—Richards and Pringle's Minstrels—in their humor, plots and pastimes; in their delineations and impersonations carried their burlesque and satire almost to the point of libel. The same may be said of numerous colored acts that have appeared on the Atlas boards.

I am informed that the nicknames, "coon," "nigger," etc., are of common use amongst your own people in the way of banter and repartee, from which I infer you should begin at home in the correction of the matter you complain of. You may go far and travel wide to find a place where the Negro

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rings Good luck, speedy and happy
names and numbers, tells name of
SEER
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Theatrical—1912
Individual, Troupes, etc

SEEN AND HEARD WHILE PASSING.

Freeman—2-24-12

(By S. Tutt Whitney.)

Through the combined efforts of our efficient manager, Mr. T. L. Corwell, and our energetic advance manager, Mr. J. Martin Free, our colored patrons have been able to see the Smart Set show for the first time from any part of the house in the following cities: Albany and Americus, Ga.; Orangeburg, S. C.; Florence, Wilmington, Raleigh, Winston-Salem and Greensboro, N. C.

To break down the inherited prejudice of a Southern white man and induce him by any line of reasoning to admit a Negro upon terms of equality is no small accomplishment. This is what Mr. Corwell and Mr. Free succeeded in doing. The financial results to the theater and the show proved the wisdom of the experiment.

The colored people have been quick to take advantage of the opportunity and attested their appreciation by filling every inch of the spacious auditorium.

I have never played before finer audiences, from any point of view, than these Southern audiences. People of intelligence, refinement and culture, that have steadfastly refused to be "jim-crowed," were represented. Every color was in evidence, from ebony black, chocolate brown, high "yaller" to caucasian white, the composite making a boquet of variegated colors that would be the envy of any florist, for the boquets contained many black roses, the bete noire of all hower culturists.

White folks may make the fashions, but it takes colored folks to properly display them. The ability to look well in one's clothes comes naturally to the Negro. These audiences represented the acme of fashionable dressing.

The deportment was excellent. The ubiquitous theater nuisance who laughs longer and louder than anyone else and comments upon the show in a loud voice was missing from these all-colored audiences.

No artist could ask for more enthusiasm. These audiences are quick to interpret an artist's meaning, and equally quick with their manifestations of approval. If a performer's work fails to go in the South, it is the fault of the performer and not the audience.

Every audience is the same, yet different. I'll explain this seeming paradox. Any audience will appreciate a good show. One may be delighted most with the singing, another will prefer the comedy, while another will grow hilarious over the artistic demonstrations of the terpischorean art.

I find it impossible to work in the same manner to any two audiences. With one I rely upon physical comedy to gain the best results. With another I make my comedy appeal directly to the intelligence of the udience. Again, after listening to the twenty minutes of show prior to my initial entrance, I know before hand that I can gain more general approval from this audience by placing special stress upon my singing. A matinee will differ from a night audience in the same town. Sometimes a company will please at a matinee performance and fail miserably at night, or vice versa. In my experience I find that the hardest to please are rainy night and holiday audiences. I always imagine they are saying: "See here, I have come out through the rain, or I'm missing lots of fun to see this show, now you've got to show me."

Just why Northern performers imagine it is easier to please a Southern than it is a Northern audience I have never been able to conceive. In the South the Negro is at home, and the most conspicuous element in his effervescent humor. Every other man or boy one meets on the street corner is a natural-born comedian, so a a comedian has his work ctu out for him before he faces the audience. If one is a dancer, he need not go far to find a barefoot boy who can eclipse one's best effort. And we are all willing to concede that the Southern Negro can sing.

The wealthy Negroes of the South—and there are many—travel to all parts of the country, see and hear the best; consequently they are not easily hoodwinked.

One characteristic of these Southern audiences that has impressed me deeply is their wonderful memory. Owing to the "jim-crow" laws very few colored people attend white shows, and the four or five colored shows they see during a season seem to accelerate their powers of assimilation. They will memorize all the jokes and essential points of a show at one performance. If one attempts to spring a last season's joke on one of these audiences it is dollars to doughnuts that some urchin will finish the joke from the gallery.

I have always been sorry that the limited seating capacity for colored people in the smaller towns makes it impossible to carry as large a production through the South as the North, East and West.

The ministers throughout the South are for the most part liberal in their views regarding colored shows. Many of them encourage their members to attend. They seem to realize the remarkable influence for good that a clean, intelligent, up-to-date colored show has upon any community.

In Henderson, Ky., where I had the pleasure of singing a sacred solo at the colored Episcopal Church, the rector made "Stage Folk" the subject of his discourse, exhorting them to "acquit themselves like men;" not to be insensible to the potent influence for good or ill that it is within their power to weild, and to render to God a just account of the talents He has placed within their keeping.

RESPECT MEMORY OF THE DEAD

Age—8-1-12

To the Dramatic Editor of The Age:

The valiant warrior ramoused for fight,
After a hundred victories—once foiled—
Is from the book of honor—razed quite,
And all the rest forgot for which he toiled.
—Emerson.

An article, "White is as White Does," appearing in your last week's issue, signed by Jack Shoemaker, was of great interest to me. After reading and rereading the article and then being confronted by a number of friends wishing to know the meaning of Mr. Shoemaker's reference to Mr. Walker, depicting him as a charity patient, I cannot refrain from trying to defend Mr. Walker's memory from misrepresentation.

In the closing sentence of his article Mr. Shoemaker refers us to the old Jew book and its teaching. It would be well if he practised what he preached, and if the only way left Mr. Shoemaker to show Mr. Williams' WHITENESS is by showing that he has done his duty to his partner, I think it a poor way of impressing the readers of The Age of Mr. Williams' finer points as a man.

It is not my intention to minimize Mr. Williams' WHITENESS, nor to speak of Mr. Ziegfeld's inability to get white performers to appear with Mr. Williams nor do I care about the blonde vaudeville agent who borrowed $50 from Williams and Walker; but I would like to know what Mr. Walker has to do with the affair?

Mr. Shoemaker in his strenuous efforts to paint Mr. Williams white, proceeds to tell the readers that he gave to Mr. Walker $600 for Mr. Williams the first summer of his illness, but he forgets to mention that at that time Mr. Walker still enjoyed his partnership privileges and was not a charity patient. It is also true that Mr. Walker received $50 per week during the run of the "Lode of Koal" company, but Mr. Shoemaker was notified when the company closed that payments would cease, which they did promptly. When Mr. Shoemaker says that the same liberal allowance continued until Mr. Walker's death, he tells a delightful untruth. Mr. Walker did not receive a remittance after the closing of the company until he was brought from Kansas to New York for his final consultation at the expense of Mr. Williams.

The last summer of Mr. Walker's life was spent in Kansas and New York. He neither saw Mr. Williams nor received any remittance. Mr. Williams paid Mr. Walker's funeral expenses, for which Mrs. Myers, Mr. Walker's mother, and myself were most grateful, but we never expected it to be a matter for publication, nor do we think that a student of Emerson would consent to publish AN ACT OF FRIENDSHIP.

In conclusion, I would advise Mr. Shoemaker in his efforts to elevate Mr. Williams' interests, not to forget that Mr. Walker was also his employer in the past, and at that time, the duties of his position, being of a confidential nature, were not intended for publication without the consent of all parties concerned; and should Mr. Shoemaker need Mr. Walker's memory in the future for reference, or a means by which he might whiten someone's character, let him remember among other things that.

MR. WALKER WAS A MAN AT ALL TIMES.

A good provider for his family.

Cared tenderly for his parents in their declining years.

Gave the best years of his life striving to make it possible for others in his profession. It is due to Mr. Walker's efforts that I enjoy my present position; that Mr. Williams enjoys his present position, and many others.

HE WAS A TRUE PARTNER TO HIS PARTNER TO THE END.

Died at peace with God and man.

Let him rest!

AIDA OVERTON WALKER

REVIEW OF CONDITIONS THEATRICAL

Age

IN recent years when the end of the season rolled around it has not been necessary to consume much time and space reviewing conditions and happenings in which the colored performer was directly concerned, as the food furnished for hopeful and pleasant thought has not been any too rich or plentiful.

Within the past year it cannot be said that the situation has improved to any great extent, although it is not all dark and dreary by any means. There are several bright spots on the theatrical map which give cheer to the colored performer, and it would not be surprising if there was a general change for the better before long.

2/12/12

A colored artist who has been actively identified with the show business for the past thirty years, in discussing the theatrical situation a few days ago, maintained that every ten years there was a big slump in the theatrical market which directly affected the colored performer; that for the past three seasons such adverse conditions have existed, but that the skies will soon brighten and colored musical shows and colored vaudevillians will be more in demand.

There are some who seem to think with the erection of so many theatres in New York and throughout the country that conditions soon will be favorable for the formation of a circuit which will warrant the organization of more and better colored musical shows. Colored shows did not thrive so successfully from a financial standpoint during the season of 1911-1912, and while no money was lost, it is doubtful if any of the proprietors could take a six-months' trip abroad on the net proceeds.

There is some talk that a colored show will be put in one of the burlesque wheels the coming season. In fact, both the Eastern and Western wheels are said to be seriously considering the advisability of entering into such a project. It is also rumored that a circuit of ten, twenty and thirty-cent theatres will be formed, and that at least one colored musical show will be booked.

It is difficult to forecast at this time whether the colored vaudevillians will be given more consideration over the big time this season than last. Many believe that with the new combination recently made the colored artist will profit thereby. Percy G. Williams gave more colored acts work last season than any other big time manager, and although he has retired from the vaudeville field and turned over his houses to the Keith people, it is thought that E. F. Albee and his associates will give employment to colored acts bearing the big time brand.

The action of the Orpheum people in booking several acts over the circuit toward the end of the season has prompted the colored variety artists to believe that Martin Beck will join with E. F. Albee and book more deserving colored acts next season than ever before. The Keith and Orpheum managers are working harmoniously together, and the combination can give more consecutive booking than the big time has been able to offer in years.

There is no great demand for colored acts on the big time, but colored performers are greatly desired over the smaller circuits. What is destined to be quite a factor sooner or later in the theatrical world is the colored theatre, which is constantly in need of colored vaudevillians. Although the managers of colored theatres still experience difficulty in securing colored talent conditions are not as bad as a couple of seasons ago.

Strange as it may seem, there was a time when the majority of colored performers were opposed to playing before colored audiences. I recall when the Crescent Theatre opened in W. 135th street the management had trouble galore inducing colored acts to play at this house. It was necessary to offer a performer more than he was getting at a theatre in the same class as the Crescent before the proposition would be favorably considered, and then often under protest. There were colored performers approached on the subject of working at the Crescent Theatre who complained of the number of shows they would be compelled to work, yet upon investigation it was learned that they were accustomed to play as many shows at other houses, if not more.

It was puzzling not only to the management at the time, but those interested in the success of the Crescent Theatre as to why such an attitude was taken by colored performers. The following deduction was finally made: That with a view to "going big" many colored performers led their friends to believe that they were working on one of the larger vaudeville circuits; however, by playing at the Crescent it would tend to lessen the estimation held by the friends of the performer's high standing in the theatrical world.

I am glad to state that conditions are changing for the better on this subject, and that colored performers are showing an inclination to work wherever they get the figure usually paid them, be the theatre regarded as white or colored. In the past managers conducting theatres patronized almost exclusively by colored people have been at a loss to understand why they had so much trouble securing colored talent, while white talent was and is willing to work before colored audiences and at a figure less than demanded by colored performers.

The importance of the managers of colored theatres forming a colored circuit has been emphasized in these columns frequently, but no definite steps have been taken to bring about a result which means so much to these houses.

By getting together and establishing a central office for booking acts, say in New York, an excellent system, assuring efficiency and more gratifying results generally would come out of what is now a most unsettled and chaotic situation.

HART-JOHNSON DEBUT.

2-25-12

On Monday, June 3, Charlie Hart and J. Rosamond Johnson will make their debut in Manhattan as a team at the Fifth Avenue Theatre, where they will present their sketch with three scenes entitled "The Entertainers."

J. Rosamond Johnson was formerly of the team of Cole and Johnson, while Charlie Hart was until recently a member of the team of Avery and Hart. The death of "Bob" Cole, which was followed by the passing away of "Dan" Avery, broke up the two widely-known colored vaudeville teams, and now Charlie Hart and J. Rosamond Johnson have joined hands.

Speaking of the new combination, Sam McKee, the affable writer on the Morning Telegraph, comments as follows:

Charles Hart and J. Rosamond Johnson will make their first Broadway appearance as partners at Proctor's Fifth Avenue Theatre

next Monday. Singularly enough, the last time either was seen on a Broadway stage was at the Fifth Avenue Theatre. Cole and Johnson played the last week of their partnership career at the Fifth Avenue. The following week Bob Cole's nerves collapsed and his death slowly followed. Avery and Hart were last seen together on Broadway at the Fifth Avenue, though they did play a few weeks at other theatres after that time, and before Dan Avery's sudden death.

With Bert Williams in musical comedy, Charles Hart and J. Rosamond Johnson will be generally conceded to be without rivals on the vaudeville stage among colored entertainers. Hart and Johnson will further be a combination vastly exceeding in entertaining qualifications either the team of Cole and Johnson or the team of Avery and Hart.

ANNUAL STAGE REVIEW

Age 12-21-12

By Sylvester Russell.

Christmas and the approach of the bright New Year brings us closer in touch with modern advancement and the encroachment of the future. No new light has been thrown upon the subject of musical comedy except that there are rumors of a mild development next season. If the public could see musical comedy at all in these regretful days with a naked eye it would be only to see it as in days gone by and only with the promulgation of such stars as Bert Williams and Aida Overton Walker or Rosamond Johnson and Charley Hart. Fiddler and Shelton have been spoken of as possibilities. Housley and Nicholas would no doubt make a pair of good stars but let us not dwell upon the discussion except to state that of several little do right men in single harness such as Bert Murphy, Bobby Kemp, Billy Cumby or Billy McCarver could also do the trick.

Of minstrelsy there is left but a shadow. Billy Kersands is on his farewell tour in Australia and Clarence Powell, failing to hear the bugle call from his former saviour, is out on a prospect of vaudeville circuits. The greatest blow to the show business this season has been the horrible racket created by the champion Negro pugilist and oh, how I hate to rake him into such a respectable argument. The foggy weather which Jack Johnson created especially in Chicago caused the National Theatre out in the stock yards district to forward a bill of cancellation to S. H. Dudley, who was obliged to fill the date at the Pekin Theatre at the humiliated cost of his distinguished pride and the squeezing in of his large and costly constellation. And not only that. Jack Johnson's injury to the colored performers in particular has been far reaching. Even in Chicago booking agents have addressed Tim Moore, one of the funniest comedians before the public, as "Jack" Johnson, there's nothing doing today."

Crossing over to the European situation, the atmosphere there seems to have a deadly grip on the finest type of our male performers. The suddenness by which Gene King and Harry Kraton were wafted away is but a warning to the folly of crossing the sea for a much less healthier land. But the females have fared better, Alice Mackey is married in Italy and Carita Day, who went over to give vent to her artistic temperament, hurried back quietly to rest her body and lungs in her new Vernon avenue home, atop the Windy City.

Coming back to subjects at home I wish to preamble on two actor societies and then turn to Chicago. It seems that complaint from field members warrants that the Colored Vaudeville Benevolent Association needs strong and active local representation in New York in order to have prompt service by wire or correspondence. In the questioning of local deputies I plead guilty and feel to take my medicine of criticism with whoever of the rest of them, will vow to do better. For activity and promptness Frank Clermonto must be praised as a secretary. And it has also been expressed by members that Leon Williams has made the best president. In speaking of the Frogs, Jesse A. Shipp is the one man whom they should all highly honor for he is unassuming and does not get the credit due him. If charity has been the mission of the Frogs, in the interests and cause of actors, I have failed to hear of it in a general way, and just what has been done would look nice in a published report of their philanthropy.

In turning to Chicago I have only to speak in short stanzas of what has been or what might be. The New Grand Theatre of which Duke Brennan is manager, has an excellent policy and system and although the shows are mostly of white performers, the pay system is unchangable and the seating capacity offers no respect of persons. Colored and white people sit together in boxes with no notice or concern of each other, as all members of the human family should, and to add to the full satisfaction, the house employs all colored help. The Monogram Theatre is a little picture house that plays the strongest all colored acts in the city and Manager Martin Klaw looks after the welfare of good acts that play the house by booking them on the Doyle circuit. Will Dorsey of the Chicago Musical Bureau is musical director, pianist and arranger at this house but has his studio at 3139 State street and his popularity is unbounded. Miss Abbie Mitchell, who was the star of last week, made a hit and will return again on December 23, to be the star for Christmas. Miss Mitchell has not only awakened to the fact that she is supreme in vaudeville but her exceptional grace, artistic charm and beauty and the magnetism of her eyes has set each heart aflame. The Merit runs vaudeville on Saturdays and Sundays but pictures alone on other days and Manager Fred Howson has been well pleased with the patronage. Manager Hammond of the Phoenix, another picture house, has unusual business at daily matinees and evenings. Besides the Washington Theatre named after George and Booker T., by Charley Moore, ground has been broken for still another picture house and a new vaudeville and picture theater is being erected at 35th and State streets by the Consolidated Construction Company which is colored.

If you want to find out how much harm has been occasioned by the Johnson-Cameron incident ask the colored performer. There are some of us who do not take kindly to the shafts of criticism which have been directed at the colored champion, being swayed more by sentiment than forceful logic. Those who have seen fit to criticise the critics of Jack Johnson have not yet felt the sting of popular displeasure, the result of Johnson's indiscretions. Circumstances, as a rule, have to do with our viewpoint. It all depends on what foot the shoe pinches. Many colored performers are yelling: "Ouch!" because they have been nipped.

Prior to Johnson's arrest at Chicago the Southern Smart Set Company, with S. Tutt Whitney and Homer Tutt, was doing a big business throughout the southern states. Reports came in to the New York office that the company was breaking all records. Even the white critics were speaking complimentary of the show, and prospects for a big season were bright. Business has fallen off since the pugilist got into trouble and now the managers of a number of houses have seen fit to cancel the show's booking, giving as a reason that it would not be wise to play the colored company while the whites were in their present mood. Some of the best dates have been cancelled, which means a big financial loss. The same condition obtain with the Black Patti Company, which has been compelled to cancel a number of dates and make many changes on its route card.

But not only has the colored thespian been injured in the southland. On a number of the smaller vaudeville circuits in the east the managers have given notice that they will be unable to use colored acts for some time. The failure to play colored acts is attributed to the Johnson-Cameron case.

The Shuberts publish a weekly theatrical paper which has been making uncomplimentary remarks about Bert Williams ever since he has been a member of Ziegfeld's Follies. The trouble is the Shuberts did not live up to their contract with the comedian when they starred him in "Mr. Lode of Koal" and he had the contract broken in the courts. The bitterness existing between the Shuberts and Klaw and Erlanger is well known. So when Mr. Williams went out in a play in which Ziegfeld and Klaw and Erlanger were interested the Shuberts made many unkind remarks about a colored man working in a company with white women, although they had submitted a similar proposition to the colored comedian, which he threw down.

With the Follies of 1912 opening at the Moulin Rouge a few weeks ago the Shubert paper published a long article on the first page telling of the unwisdom of putting a colored man in a white show, and repeatedly used Jack Johnson as an object lesson. Had this been Bert Williams' first season with the Ziegfeld show and he had not proven himself such a gentleman, the chances are he would be let out of the show until Jack Johnson's name becomes less in print.

There are some who are inclined to think that the race should rally around Johnson in his present trouble and defend his lack of judgment because he is a Negro. Any race or set of people that condones crime and seeks to shield one of its members who has been guilty of an act of indiscretion will never be considered law-abiding in the eyes of the law. In these columns no attempt has been made to make a play for kind applause under the guise of race pride. There is a principle involved. The champion has been condemned for his lack of judgment, and on the other hand we have spoken out in no uncertain terms against the Chicago officials persecuting instead of prosecuting him. He should have fair play, and the race should see that he gets it.

But how different things would be if Johnson would have been discreet as to his movements? Oftimes it is not so much what you do as how you do it. After all it may be that we expected too much of the champion, for he was wont to shine for his physical prowess and not as an example of mental development. Yet the race has been put in a peculiar position by the Caucasian who, while not regarding us seriously expects so much of us. The inconsistency of the white man is once more shown on the race question when he makes a pugilist the standard-bearer of the race, and then expects him to live up to a standard observed by persons of more than ordinary mental parts. So when the pugilist does not come up to expectations the entire race is condemned.

The race is going to be more considerate of Johnson than he was of its members. Performers and others have been greatly inconvenienced by his notorious conduct, but there is not one who does not want to see him get a fair trial, and every effort will be made to have justice prevail.

SEEN AND HEARD WHILE PASSING.

By S. Tutt Whitney.

What Is the Answer?

With the passing of the Ernest Hogan, Williams and Walker and Cole and Johnson companies, the musical comedy field for colored performers has been decidedly narrowed. At present there is not a colored company being booked in the first-class houses. Many white managers have declared they do not want the colored companies, and the booking exchanges manifest a distaste for booking colored shows. Only a few white men are willing to handle colored companies, and to these few we extend our gratitude.

The general public seems to derive as much enjoyment and entertainment from the singing, dancing and comedy of a good colored company as of yore. And there never was a time when so much first-class material was available for the making of colored musical companies as the present time.

There are a score of competent colored musicians, composers and musical directors, men who are at present producing some of the best music heard in the first-class white musical comedy companies. Also a number of genuine comedians, hundreds of experienced boys and girls, available for chorus, who can sing and dance artistically, and many men and women who can act and talk intelligently.

The intelligence, morals and deportment of the colored companies compare equally with the white ones, consequently the colored companies are no harder to handle.

What is the answer? Is it the lack of intelligent, efficient, aggressive, diplomatic leadership? Is it the want of confidence that refuses the new material a chance to make good? Or is it just plain-everyday-born-in-the-bone race prejudice?

Unless one of the embryonic chains of colored theaters materializes, it seems that the South will eventually be the only field for colored shows. The South will be a lucrative field when the Southern managers let common sense take the place of foolish prejudice and turn over the capacity of their houses to their colored patrons while playing colored attractions.

ROUTE.

PROF. P. G. LOWERY'S CO., with the Hagenbeck-Wallace Show—At Buffalo, N. Y., June 24; Conneaut, Ohio, 25; Cleveland, 26; Lorain, 27; Fostoria, 28; Freemont, 29.

PROF. ROY POPE'S CO., with Ringland Brothers' Circus—Detroit, Mich., June 24; Toledo, Ohio, 25; Flint, Mich., 26; Lansing, 27; Grand Rapids, 28; South Bend, Ind., 29.

PROF. EPH WILLIAMS' TROUBADOURS—Bluefield, W. Va., June 24; Keystone, 25; Bear Wallow, 26; McDowell, 27; North Fork, 28; East Virginia, 29.

WM. McCABE'S GEORGIA TROUBADOURS—Spalding, Neb., June 24, and Cedar Rapids, 25.

PROF. WOLFSCALES' CO., with Barnum and Bailey Shows—Springfield, Mass., June 24; Hartford, Conn., 25; Waterbury, 26; New Haven, 27; Bridgeport, 28; Stamford, 29.

PROF. H. L. RAWLES' CO., with 101 Ranch and Real Wild West—Colfax, Wash., June 24; Moscow, Idaho, 25; Coeur D'Alene, 26; Cranbrook, B. C., 27; Lethbridge, Alta, 28; Calgary, 29.

HORNE'S GEORGIA MINSTRELS with oung Buffalo Wild West and Colonel Cummins' Far East—Brocton, Mass., June 24; Marlboro, 25; Clinton, 26; Fitchburg, 27; Lowell, 28; Waltham, June 29.

Theatrical - 1913

Individual Troupes, etc. -

S. TUTT WHITNEY

PRAISES

To the Dramatic Editor The Age:

I am indeed glad to know that my friend, "Jay," dramatic critic of the Bristol Herald, has placed himself in the proper light. You mentioned in your comment upon his criticism that I, "waxed enthusiastic" over the same. There are reasons. I have been traveling South for more than seven years; I have been a close student of the country and its people. Every year, as I grow in understanding, I feel more kindly toward both.

The Southern critics have always entertained a friendly attitude toward me, and criticised my efforts for the most part, fairly and impartially. If in an attempt at the facetious they make sarcastic reference to the race, I have learned to overlook it. It is no more than is done by writers of most of the Northern dailies.

When one is on the "ground" subject to the conditions and environment, his views are likely to undergo a change. It requires courage for a Southern white editor or correspondent to speak fairly and impartially of any good thing by Negroes, for the majority of their subscribers belong to the Anti-Negro Society. When one has the fortitude to speak truthfully and impartially of some good thing done by Negroes, thereby calling down upon his head the malediction of this Anti-Negro Society, I, for one, feel that such an one should be appreciated and encouraged.

I have found the Southern white "gentleman" to be the highest type of "gentleman" this country can boast of. There has always been and always will be a complete understanding between this class of Southerners and the best class of Negroes. Happily "Jay" can be classified as a Southern gentleman.

Since we have established ourselves in the South and become intimately acquainted with the country, its conditions and its people, playing South has become a genuine pleasure. The stage hands, with scarcely an exception, are friendly and accommodating, willing to do anything that will add to our personal comfort or facilitate the proper production of the show. The colored people are loyal and their hospitality unbounded.

Our white audiences are growing steadily and it is gratifying to note the increase of white ladies who attend. Contrary to the opinion of most colored performers who have not played South, I find the white people of the South quicker to appreciate and applaud an effort of a colored performer to do something legitimate than the white people of the North.

It is interesting to watch the change in facial expression of a Southern white audience witnessing for the first time a first class colored musical comedy. The first general expression is one of antipathy, which gives way to surprise, followed by wonderment which is usually followed by expressions of enjoyment.

In Bryan, Tex., the sheriff shook my hand as I stepped from the train, and said he was glad to see us in town once more, as we brought the best show and the best behaved company that played Bryan during the season.

Respectfully yours,

S. Tutt Whitney.

Fort Worth Tex., Sept. 17, 1913.

Mme. Sissieretta Jones (Black Patti) has entirely recovered from her recent illness and will soon make her debut as a vaudevillian. She will be seen on the variety stage the balance of the season. Mme. Jones received numerous alluring offers in recent years to do a vaudeville turn, but she turned them all down, even refusing to work in the summer after her show had closed.

Next season Mme. Jones will be seen in a new three-act musical comedy, which will be the most pretentious offering in which the renowned singer has ever appeared. At least, this is the present arrangement.

The following letter has been received from Mme. Jones:

To the Dramatic Editor of The Age:

If space permits, will you please announce through the columns of your valuable paper my sincere thanks and appreciation to my many friends for their kind letters of sympathy during my recent illness. I am happy to state that I have entirely recovered from my indisposition and shortly before the holidays I shall appear in a limited number of vaudeville engagements for the balance of the current season.

For the season of 1914-15 my managers are arranging for a new three-act musical comedy of pretentious order and magnificent production, to be given at the better class of theatres in the United States and Canada.

With kind personal regards, I am,

Yours very truly,

(Signed) Sissieretta Jones.

(Black Patti)

Providence, R. I.

The Black Patti Musical Comedy Company was compelled to cancel its dates for this season on account of

THE FROGS TO MOVE INTO THEIR CLUBHOUSE

Will Maintain Permanent Quarters at 111 West 132nd Street—July 1 Set for Opening—Members Plan to Make Clubhouse One of the Most Unique in America.

Age 6-19-13

On July 1 The Frogs will move into their clubhouse at 111 W. 132nd street, where permanent quarters will be maintained in the future. This plan was agreed upon at a special meeting held to discuss the advisability of taking such a step. Not a dissenting voice was registered against the proposal to assume additional responsibility, and each member present enthusiastically volunteered to work assiduously to make The Frogs' clubhouse the most unique and the most widely known of any colored organization in America.

No date has been set for the formal opening of the clubhouse to the public. However, the occasion will be an important event in the history of New York, as it will throw open to New Yorkers and visitors a gentleman's club which has been badly needed in Greater New York for many years. In Philadelphia there is the Citizens Club, in Pittsburgh the Loendiz Club, in Chicago the Appomatox Club, and in St. Louis the Forum Club, but upon coming to New York visitors have often expressed themselves disagreeably surprised to find that New York was so far behind in the matter of maintaining first class clubhouses.

In 1909 The Frogs purchased the ten-room red brick house at 111 W. 132d street, which contains two baths, electric lights, gas and other conveniences. The organization took possession of the premises, but on account of the small membership at the time, which consisted of the eleven charter members, it was decided to temporarily move into smaller quarters. They first maintained a clubhouse in 138th street and later moved to 2283 Seventh avenue, where they are at present.

In the basement will be located the grill, kitchen and buffet; the parlor, library, art and music rooms will be on the first floor, the billiard, pool and poster rooms on the second floor, and on the third floor will be the executive offices and sleeping rooms. The members plan to build a natatorium in the back yard, where swimming contests will be held. Athletics will be incorporated in the aims and purposes of the organization, and a gymnasium is to be fitted out for the use of the members.

The committee on entertainment is arranging a series of musicales at which prominent artists will appear. These musicales will be attended by both sexes. The leading colored and white speakers of the country will be invited to address the club members from time to time.

The Frogs will give their annual frolic at Manhattan Casino Monday evening, June 30, and the usual large galaxy of summer amusement-seekers are promised.

There is much complaint heard among colored people about not being given an opportunity. Much of it is justifiable. But I have observed in many instances members of the race are not prepared when the opportunity presents itself. Some of us appear to be chuck full of ambition but "pull up" very short in the matter of qualifications. I am wondering what colored singer could have understudied Mme. Trentini and captured her audience as did Mlle. M. Gana. No doubt there are some who sincerely believe they could have sung and acted the role with great success; but I have learned that it is not so much what you think of yourself as it is what you make the public think of you.

Age 1-30-13

I have heard colored singers publicly boast of their vocal powers, yet when given a chance to understudy one of the principals in a show, failed dismally. Then I have seen others whose work was mediocre, but who labored under the impression that they had been "a knockout." I am also pleased to chronicle that I have had the pleasure of seeing one or two understudies make good with a capital "G", but only a few. And why? Because the singers possessed more ambition than ability. They were not prepared when opportunity came a knockin'.

There seems to be a diversity of opinion as to whether one makes opportunity pay him some attention or whether you have to wait until opportunity makes up its mind to tap you on the shoulder and tell you that you are it. But be as it may, there is a unanimity of thought on the point that when opportunity makes your acquaintance you should be ready to play your part.

I am not aware whether Mlle. Morgana sought the acquaintance of oppor-

1

family or waited for an introduction, but she made good when the occasion presented itself. It is apparent, however, that she crossed the seas to win fame, as conditions were not so favorable for her advancement in her native country. Mlle. Morgana's case should inspire colored singers who are ambitious to appear in serious works, but who contend that conditions in this country are such that they are unable to realize their cherished ambitions. This is not the only country where music is appreciated. In fact, we are not rated very highly as true devotees of music. In some countries they eat, drink and sleep music, figuratively speaking, and a singer with a marvelous voice is appreciated regardless of color. Ambitious colored singers who aspire to become famous need not lay it on their color if they do not succeed. If they really have the goods they can win recognition, even if they have to do as Mlle. Morgana—leave home.

I have in mind the heroic attempt made by a reputable Australian theatrical manager to send a first class company of colored singers to Australia last Spring. After spending two months trying to get about fifteen colored singers of ability, and after separating himself from $2,500 on the proposition, the theatrical manager sailed for London, stating that he would take up the task upon his return to New York in the fall. But when he came back to New York he gave out that he had changed his mind and would organize the company upon his next visit.

Now, $2,500 is quite a sum to expend in trying to get together a dozen good singers and then fail in the attempt, but the principal difficulty was that there were not three sopranos, three contraltos, three tenors, three baritone and three bass singers to be found who favorably impressed the manager. He explained that the colored singers heretofore appearing in Australia had been above the ordinary, and it would be suicidal to take an inferior organization to that country. For two months he spent hundreds of dollars in railroad fare bringing singers from all sections of the country; sent representatives to different cities to hear the voices of "new hopes" and during rehearsals paid the expenses of the members of the company.

But one day, after attending a rehearsal, he quickly came to the conclusion that he was wasting too much time in his attempt to organize a company of colored singers for his houses in Australia, and that he was neglecting his other interests, which were more important. So he presented each member of the company with a bank note and bade them *au revoir*, assuring them that it was not farewell. Three days later he sailed for his London offices.

Nearly thirty singers were brought to New York (all expenses paid) and given a chance to display their vocal wares. Only six were rated as above the ordinary, although each and every one bore the local reputation of being a great singer—which might have been the case at home by comparison.

Here was an unusual opportunity for singers of merit to sing in the theatres of Australia for a year, at a tempting salary, with all railroad and hotel expenses paid. And the primary reason that there is no such singing organization in Australia to-day is because there were but few colored singers able to come up to the high standard set by a theatrical manager who knew good singing when he heard it. Only a few were able to stand the acid test which clearly distinguishes between the excellent and the ordinary.

SAM LUCAS DANCES AT BENEFIT PERFORMANCE

Veteran Actor Shows Them That He is Not All In, Out and Down

LARGE AUDIENCE PRESENT

New York Age - 1-30-13

Bill Presented at Young's Casino Tuesday Evening Entertaining—Large Number of New Acts Work.

Applause was greatest at the big testimonial performance tendered Sam Lucas at Young's Casino Tuesday evening when the dean of the colored theatrical profession walked out on the stage shortly before the conclusion of an entertaining program. The veteran performer feelingly thanked those present for showing him such kindly consideration by attending in such large numbers. He declared that he was 71 years old and was happy; that after forty years of active service on the stage in this country and abroad he had decided to retire, and wished everybody good luck. Then he sang "I Was All Right in My Younger Days," and did a few dance steps to show that he was not all in down and out as a dancer.

There was quite a turn-out of friends and admirers to the benefit performance, and although but few boxes were taken all the seats on the main floor of the auditorium were occupied. That some sentiment was attached to the occasion was evidenced by the number of church people on hand, some of whom never attend a theatre.

The program presented during the evening was varied and all of the acts were warmly received. Old established acts were conspicuous by their absence, many of the volunteers having new turns. On the bill were Perry Harris, Gates and Bailey, assisted by Bob Slater; H. Chadwick, Blanche Deas, Harrison Stewart and wife, Black Primrose, R. Henri Strange, J. Ras Jones, Mme. Elizabeth Williams, the Sonny Somers Trio, Smith, Creamer and Palmer, Karle B. Kooke, A. G. Brooks and J. Leubrie Hill's Dixielanders. Bob Slater acted as stage manager, and Arthur Ray as assistant. The music was furnished by the New Amsterdam Orchestra, under the direction of William J. Carle. Henry Creamer was master of ceremonies. The ushers were members of the Younger Set Baseball team.

Sam Lucas was born August 7, 1842, at Washington Court House, Fayette County, O. He first appeared upon the American stage in 1873.

TELLING THAT HE WAS 71

BILLY KERSANDS IN AUSTRALIA —STILL PLEASING THE THOUSANDS.

Freeman 2-8-13

"Old as He Feels."

Billy Kersands, one of the principal funmakers of Hugo's Minstrels, whose facial contortions appear on this page, has been appearing on the stage for close upon sixty years. He commenced to make people forget trouble and care when he was about fifteen as a shining light of Callendar's Georgia Minstrels. His next engagement was with Haverly's Minstrels, the proprietor of which "discovered" the possibilities of the bright comedian. In his early days with Haverly's Minstrels Mr. Kersands was general utility boy. Had not the principal star of this organization fallen ill, Mr. Kersands might have still been washing dishes. The management had to look for some one to fill the breach. Everyone was selected in turn, but of no avail. There was no one in the company capable of following in the star's wake. When it was time for the curtain to go up the proprietor was desperate. He had to take a chance, so took it with this young Billy Kersands. "I put him on as a joke," he told a pressman afterwards, "but it happened to be a mighty good joke. Kersands paralyzed that audience. As for the other members of the company, why, I guess he made 'em look like a pack of amateurs—and they were highsalaried people, too."

From that day the fortunes of the real clever Ethiopian have been after Billy Kersands' own heart. He has never been broke, stranded ,or out of work. His name is now a household word throughout America, which country he left twenty-two years ago for the first time to visit England. As a member of Haverly's company he made himself a favorite with the British public for four years. He papeared at Her Majesty's theater, London, for four consecutive months. So popular had he become that he was commended to appear before the late Queen Victoria, who personally congratulated him upon his performance. His great song tit during his London season was "Mary's Gone With a Coon," a number that he had to sing every evening again and again. He is the originator of the "Essence of Virginia' dance, now being featured in the finale—Alexander's Ragtime Band—of the entertainment at the Theater Royal, which has been the vogue in America for years. Although he turned seventy-five right in Adelaide a few days ago, he is still hale and hearty. When asked a few days ago what it felt like singing at such an age he replied, "Well, I guess a man is as old as he feels. And I feel good for another seventy-five years—so you can guess how I feel." Mr. Kersands has the fondest recollections of his London season, for he was treated right royally in the world's metropolis. "Why," he said, "they treated me so well that I did not know I was a colored man until I looked in a glass." He is full of ancedote, and can relate many amusing experiences. "One of the most genuinely funny things that have occurred in my career," he told me, "happened in London, when we were showing before Her Majesty's theater. I was executing my Essence of Virginia dance—a combination of knee work and head buttoning—to keep time with the music—when all of a sudden the audience commenced to laugh some. My, I thought to myself, I'm going some this evening. As laughter grew in volume, the harder I worked. Then I to myself, 'Billy Kersands, you are making a sure hit tonight.' Suddenly I was forced to look around to get the shock of my life. There on the stage behind me, imitating every action and grimace, was a three-year-old 'pic.' Well, I was more astonished than angry, and just had to laugh. This pleased the audience so much that they threw money down on the stage in handfuls. Was I pleased? Why, yes. I never knew there was so much money in the world—for that 'pic' got every cent that evening, and many nights after, as her stunt went so big that they introduced it as part of my act."—Van Eck in The Mail, Sydney, Australia.

Age 3-27-13

NEGRO PLAYERS DISBAND.

The Negro Players are no longer playing at the Lafayette Theatre. They played exactly one week. After Sunday evening's performance the Lafayette Theatre management and the manager of the Negro Players became involved in a discussion about plans for the coming week. A wordy battle ensued and all parties concerned agreed to disagree.

The discussion is said to have been occasioned over some matter of little consequence. The manager of the Negro Players wanted to engage a male performer whose chief duty would be to sing a certain note during the show; the management argued it was a waste of money. This is one of the many stories going the rounds. Anyway, whatever the trouble was, it did not amount to much.

There is something radically wrong with the colored theatrical profession somehow and somewhere, if results count for anything. Nine out of ten times "a hog is cut" when the opportunity is given to make good. Why? There must be a reason.

Judging from appearances, the principal trouble is that the colored performer has not learned that the majority of actors do not possess business ability. Successful white actors have business managers, but many colored artists try to do it all—an impossibility. If some of the grand opera singers had to look after their business interests they would starve to death.

The sooner the members of the colored theatrical profession realize that executive ability is needed along with the talents the actor possesses the better it will be for them. On Broadway they will tell you that few actors, musicians and writers make good business men.

Manager Nibur says that another stock company will be presented at the Lafayette Theatre within the next two weeks.

The W. B. A. 7-10-13

R. JOHNSON WEDS

On July 3, J. Rosamond Johnson, until recently a member of the vaudeville team of Hart and Johnson, and at one time a member of the widely-known team of Cole & Johnson, was married to Miss Nora Floyd of Jacksonville, Fla. The marriage ceremony was performed at the Bloomsbury Registry office, London, England. The bride left her home in Jacksonville the latter part of June and reached London only a few days before the date set for the wedding. As Mr. Johnson's wark will keep him in Europe for some time the bride and groom are undecided when they will come to America.

BOSTON, MASS.

Boston, Mass., Nov. 26.—Last week Theodore Drury presented a one-act play, "Harriet Tubman's Escape from Bondage," at Palm Garden Hall, November 18 to 22, inc. The play started at 8:15 o'clock. Dancing followed until 1 a. m. Arthur W. Smith, Miss Grace Taylor, Mrs. Alexander Easley, Miss Ethel Gibson and Theodore Drury sang during the performance.

The annual fair of St. Bartholomew's Episcopal Mission, Cambridge, closed on

Theatrical – 1913
Individual Troupes, etc.

THE RIGHT MOVE.

BY LESTER A. WALTON.

HERE is good news from Louisville! Members of the leading social and literary clubs of that city have entered into an agreement to remain away from the National and Mary Anderson theatres as long as colored theatregoers are discriminated against. This is a right move in the right direction. Colored Americans of other cities who are forced to accept gallery accommodations, and who are insulted in various ways, should emulate the example set by members of the race in Louisville. A movement for self respect and better seating facilities in theatres not only in the South but in all sections of the United States, should be inaugurated.

In Louisville the colored Americans have accepted with alacrity the ultimatum of the managers of the National Theatre—"Either take seats in the gallery or stay away," and have decided to stay away. Not only will the National Theatre be shunned as if under quarantine, but all theatres in Louisville disposed to "Jim Crow" the colored people.

Last week the Alpha Phi Alpha, the Alpha Omega, the Una Voce and the Cane Club, organizations which have as members the most representative young colored men of Louisville, met and passed resolutions condemning the inferior accommodations offered colored theatregoers at the National Theatre. The Mary Anderson also came in for censure. Each member pledged himself not to patronize either of these theatres and promised to individually exert his influence in keeping others away from the houses under the ban.

The Louisville News, which is playing a prominent part in the present fight says:

> There is a fight being made to arouse all self-respecting colored people to the meaning of this movement that these theatres are leading. Unless it is stopped now it means more segregation along other lines until life will be unbearable to self-respecting men and women. There is no public demand for such action—it is the theatre developing things. If the Mary Anderson had been fought years ago with the zeal now in evidence the National would not have attempted it.

Quite true. The onrush of these determined unprincipled "Jim Crowists" can be only effectively checked by a stiff, unyielding opposition. It is folly to sit idly by and sumbit to insult after insult, hoping that those who would humiliate and belittle will sooner or later become so deeply moved by the Christian spirit as to become repentant and cordially greet you as a friend and brother. This sort of change of heart reads well in fiction, but there exists very little genuine Christianity among those who urge that our women folks be subjected to uncalled for indignities, not because they are illiterate and are obnoxious in their deportment, but because of the color of their skin.

It is often the case that when members of the race become highly incensed and take exceptions to acts of "Jim Crowism" and the like, their anger reaches such a white heat in the beginning that long before the time when a forceful manifestation of opposition is neded, the force of their heated indignation has been spent. In Louisville the colored citizens are expected to evince a consistency of purpose, undaunted courage and an unfailing display of animosity in this particular instance, indelibly imprinting on the minds of the theatre managers of that city who believe in "Jim Crowism" that they are not of the kind that easily forgives and forgets.

Were it possible to deal with the advocators of segregation by appealing to their sense of justice and with sincere hearts, brimful of brotherly love how great and glorious it would be? But color prejudice is a cruel affliction which robs the victim of all sense of right, and makes one insensible to any friendly overtures of peace and good will. Such acts are usually mistaken for cowardice and humility.

Although managers of theatres may not openely admit it, the downright refusal of theatrgoers to sit in the gallery of houses in cities possessing a large population would bring about a marked change in the receipts and occasion no little excitement in the box office. The ambition of the manager is to play to capacity. Then he is making money for his employers. Why should the colored people of Louisville and elsewhere enrich those who regard them just a little higher than cattle?

It is reported that speeches were made last week at the Ruby and Olio theatres and the speakers urged the colored citizens of Louisville to remain away from the galleries of th

"Jim Crow" theatres and patronize the houses conducted by colored men. It is said that these arguments were enthusiastically received.

"Why should I go to a white theatre, pay the same money as other people and then be sent into the gallery because I am unfit (?) to enjoy the same accommodations as other people?" one speaker is reported as evclaiming; while another is quoted as having said: "I am a human being; I want amusement as much as another man, but I will never prostitute my self respect or humiliate myself by going to a theatre that says I can only go in the gallery because I am a Negro." These peakers expressed the sentiments of the majority of Louisville's colored amusement lovers.

A reader of The Age writes from Philadelphia:

> Your article in last week's Age on the advisability of colored men investing in colored theatres is timely. I wish I were able to get into this business myself. There would then be no worry for the future. The opening here is particularly good. I am really surprised that the white people have not seen it. There is a little timidity on their part about investing money in anything for colored people where the colored man has to manage. They will invest only in saloons for the blacks. That's different. Moving picture places are going up daily here according to the papers, and not one-half of them holds out the same financial inducements that a place of the first class on South street does.

White men have no hesitancy in investing their money in saloons for colored people, for thirst emporiums have always been a paying venture. The opening of theatres for colored people is a new business proposition which has not yet attracted the attention of many white promoters. Those engaged in building motion picture theatres are too busy opening houses of amusement for white people. But if the colored men with money continue to wait for white promoters to come along and build theatres in the various cities for colored people they shall have their ambition gratified. Then, as in the past, the colored man will be on the outside looking in, and complaining about not having a chance in life.

"THE TRAITOR" PRESENTED

(BY LESTER A. WALTON.)

ONLY one day was necessary to convince the owners of the Lafayette Theatre that it is the attraction which operates as a magnet and causes the Harlem theatregoers to rush pell-mell in large numbers to the Seventh avenue house, willingly separating themselves from the "filthy lucre." Monday marked the first appearance of the Negro Players at the Lafayette Theatre, and Monday the house made a record for box office receipts. Both afternoon and evening the Lafayette did a "rushing business."

The motto of the up-to-date showman is: "Give the public the attraction and the inevitable result will be large crowds at every performance." And this is the correct "dope," with apologies for the use of slang. It would be a capital idea if some of our colored managers would adopt this motto. Many of them do not seem to understand that the bigger the attraction the bigger the audience. Another bit of theatrical philosophy which some have not learned is that in order to get big attractions you must spend money. You can't book a single turn for $20 and expect to pack your house to suffocation.

"The Traitor" is the title of the musical offering being presented by the Negro Players. Alex. Rogers and Henry S. Creamer are responsible for the dialogue and Will Marion Cook has looked after the musical end. The piece is given in two parts. The first scene suggests the atmosphere of the plantation, while the second scene depicts the performers in their Sunday-go-to-meeting clothes, all dressed up.

Abbie Mitchell shines brightest in "The Traitor," shedding more brilliancy than the rest by reason of her vocal efforts. This little artiste had two songs —"Lovers' Lane" and "After All That I've Been To You," both of which she renders as only a singer of accomplishment can. Her number, "Lovers' Lane," one of Will Marion Cook's old songs, is charmingly staged.

"Billy Harper is the principal laugh-provocator and what he does he does well. "Boots" Allen and Chris Smith assist in making merry, and their efforts at comedy get good results. Grace Lee Cook, who made such a hit a few months ago singing a ragtime number at an amateur performance that she concluded to go on the stage, is in the cast, and aside from appearing natural while doing her lines sings a song. That Miss Cook is yet a diamond in the rough is evident, but she gives promise of developing into quite an entertaining artiste. There is one thing Miss Cook will have to learn, however, and that is —to dance. Nowadays a soubret cannot have a dancing chorus behind her, while she only walks to and fro, even if she does that gracefully.

There are some very bright lines in "The Traitor," and the members of the cast do not lose an opportunity in getting them over the footlights. And the cast is not the "whole show," for the chorus, while small, works industriously and sings lustily and harmoniously. One or two of the girls in the chorus could participate in a beauty contest without any hesitancy.

In costuming the piece more attention could have been paid to minor details. There is no excuse for some of the chorus girls wearing plain gingham dresses in a number while others flit about in ruffles galore. Neither should some of the girls sport silk hosiery, while others adorn their limbs with cotton stockings. All the misses should either display cotton goods or silk. Of course, the universal preference is silk; but whatever it is there should be some uniformity.

Usually, a dramatic writer shows great aptitude when it comes to criticising but it is seldom that he makes any valuable suggestions relative to how things can be remedied. Perhaps it is because he is paid to criticise, not make suggestions, and maybe it would be a difficult matter to give wholesome advice, even if asked. Being deeply interested in the success of the Negro Players at the Lafayette Theatre I am going to take the liberty of making a suggestion or two. They may be valuable, then they may not.

"The Traitor" is being produced in two parts, with acts and motion pictures between Part I. and Part II. This arrangement should be changed. Monday evening I was one of many who arrived

at the Lafayette Theatre about 8:30 o'clock. I had not been seated very long before the second part of "The Traitor" was given. As I had not seen Part I., I had to wait until after 10 o'clock to get the thread of the story to the piece, a sort of a cart before the horse arrangement.

The management will find it more to the liking of the patrons if the Negro Players are permitted to put on a forty-minute sketch at each show. A vaudeville audience is very transitory. There are many who will pay a visit to the Lafayette Theatre to see the Negro Players only. They will not care to see one part and then be compelled to wait an hour or more before the rest of the piece is presented. So my advice is, do away with the two-part playlets. Furthermore, they do not care for too much plot and talk now-a-days. Plenty of snappy musical numbers and funny situations please most.

Monday evening I heard an argument at the Lafayette Theatre in which the statement was made that the critics should not be too critical, as it should be remembered that the Negro Players were playing at a 10-20-30 vaudeville house; that the Lafayette was not a Boardway theatre.

To my mind the class of entertainment should not be determined so much by the character of the theatre as the ability and standing of the performers. David Warfield's dramatic work would be as powerful and effective in a five-cent motion picture house, with the proper scenery and other accessories, as at the Belasco Theatre. With Will Marion Cook, the leading musician of the race, and Chris Smith, one of the most prolific hit writers of to-day, with Messrs. Rogers and Creamer writing the book, Abbie Mitchell doing the most ambitious vocal work and Billy Harper assuming the leading comedy role, it is natural that the public should expect much from the Negro Players. I must confess that I expect big things of the stock company at the Lafayette—if it remains intact and does not break up before the week is up over trivial matters. Already the Negro Players have a nucleus for a winning combination, and within the next three weeks should be packing them in nightly with their very entertaining performances. The possibilities are there.

A FALSE REPORT

(By LESTER A. WALTON.)

ON Saturday, September 20, the following cablegram was received at THE AGE office from Miss Maxine Elliott, regarded by many as the world's most beautiful actress:

London, September 20.

Lester Walton, New York Age, New York:

Report that I objected to colored people pure fabrication, ridiculous and unkind.

(Signed) MAXINE ELLIOTT.

Miss Elliott, who is playing the principal role in "Joseph and His Brethren" at the Majestic Theatre, London, sent the cablegram immediately after reading a copy of THE AGE of September 11, which told of an article published in a Hearst paper in which the beautiful actress was quoted as having said: "No 'nigger' shall ever touch me." This alleged remark is supposed to have been made by Miss Elliott in registering a protest against the employment of black carriers in the production.

In giving publicity to the declaration alleged to have been made by Miss Elliott doubt was expressed at the time of the truthfulness of the charge in view of the source whence it came. With respect to ridiculing and making little of the colored citizens the Hearst papers seem to believe in the efficacy of slander and misrepresentation. These papers shriek and cry out in anguish daily about the rank injustice to which the "common people" are being subjected. In big, bold type justice and fair play are demanded for the oppressed—all but the colored citizens.

MAXINE ELLIOTT

THE AGE has neither the inclination nor the ability to engage in a mud-slinging contest with the Hearst papers. We do not hesitate to acknowledge the superiority of these publications in this direction. Furthermore, we lack the mechanical equipment to give as forceful expression to our thoughts.

Miss Elliott has voluntarily cabled an emphatic denial that she used the language attributed to her. The actress brands the report as "pure fabrication, ridiculous and unkind." As to the motive of the London correspondent who sent this false news article there is but one deduction to be formed—that it was circulated to discredit and humiliate our colored citizens.

Now and then Editor Brisbane writes an editorial in the New York *Journal* on the Negro question which encourages and inspires us, but the lustre of his charitable and highly appreciated efforts are bedimmed by the sensational and untruthful news articles published from time to time in the various Hearst papers throughout the country.

To attack a struggling people by assassinating truth is most cowardly and sinful. "Thou shalt not bear false witness against thy neighbor" is one of the Ten Commandments with which we all are familiar. If the news editors of the Hearst papers will bear this biblical admonition well in mind the colored American will suffer less from the calumnious assaults made by the American press. Of course, the Hearst papers are not the only guilty ones.

It is always more agreeable to associate a beautiful woman with beautiful thoughts, as it affords you an opportunity to form beautiful opinions of her. By Miss Elliott sending a cablegram to THE AGE setting herself right she has acted in keeping with her physical charms, and has the continued respect and admiration of thousands of colored Americans.

Af. Times & Orient Review

AUGUST, 1913. THE AFRICAN TIMES

MISS IRA ALDRIDGE.

At the last Drawing Room at Buckingham Palace, the musical programme included the "Four African Dances" of the distinguished Afro-American composer, Miss Ira Aldridge, known professionally as Montague Ring. The realistic character of these compositions was described by "An African" in our last issue, and the appreciation which they have obtained, leads us to hope that in Miss Ira Aldridge, African music has found a worthy successor to the late Samuel Coleridge-Taylor, so unhappily and so early taken from us.

NEGRO PLAYERS TO APPEAR AT LAFAYETTE

Manager Benjamin Nibur is making every effort to please the patrons of the Lafayette Theatre, and he has outdone himself by making arrangements to have the Negro Players appear at the Lafayette next week in a special engagement, commencing Monday afternoon. Despite the strong attraction there will be no marked change of policy in the charge of admission, and throughout the week the same prices will prevail as are charged Wednesday evenings. The schedule of prices follow: Matinee, orchestra 15 cents, balcony 10 cents and boxes 35 cents. Evening, orchestra 25 cents, balcony 15 cents and boxes 50 cents.

The Negro Players is a new organization which gave its first stage performance at the Casino Theatre, Philadelphia, a few weeks ago, attracting favorable attention. The entertainment furnished is novel and different in many respects from that given by any other colored show.

The company will present "The Old Man's Boy," an original play in three acts. Alex Rogers and Henry S. Creamer head the cast. Others in the company are Harrison Stewart, Andrew A. Copeland, Bessie Kinney Payne, Alice Gorgas, Ruth Sherry, Viola Stewart, Robert Murray, Harold Parker, Andrew Bishop, Cassio Norwood, Lavinia Rogers, Jessie Ellis, Marie Lewis and an augmented orchestra.

Two performances will be given daily, one starting at 2 o'clock in the afternoon and the other at 8 o'clock in the evening.

A SOUTHERN VIEW.

In the Richmond *Times-Dispatch* Douglas Gordon commented on the appearance of The Frogs at the City Auditorium, Richmond, in part as follows:

"For a considerable number of years we have been under the impression that we knew something about the possibilities that lie in ragtime singing and dancing. We were wrong; we knew nothing about the subject until last night, when an organization of Negroes called The Frogs enlightened us.

"Before an extremely large audience in the City Auditorium, one whole section of which was reserved for whites and, by the same token, filled by them, while almost all of the other 3,300 seats in the building were occupied by the best element of the best colored people in America, this vaudeville-minstrel troupe of men and women gave a performance that was genuinely noteworthy in many respects.

"In the first place it was absolutely clean, literally clean. Think of being able to say that of one of our minstrel shows. Secondly, it was hilariously amusing, one of the funniest, cleverest all-round performances that I have ever seen in many a day, and, finally, it was at times thoroughly artistic—and the word is used advisedly. Also, while it may not be incumbent upon a reviewer of a performance to speak of the audience, it is impossible to refrain from hoping that some day the Academy will house an audience for a minstrel show that will conduct itself with such perfect decorum as did that which filled the Auditorium last night." * * *

After speaking of the various acts, the reviewer concludes by saying:

"And through it all, the best minstrel orchestra that has been heard here in my day played on—just played on—the conductor proving what may be accomplished with an orchestra as an accompanying instrument."

Theatrical – 1913
Individual Troupes, etc.

A REVIEW OF THE STAGE

Impressions of Some Performers I Have Met.

BY WILL LEWIS.

The Freeman

The object here is not so much to see things as they should be as it is to see them as they are. This has in mind what may be said by way of criticism. For the performer, the colored performer, finds it necessary to cater to the public to give it what it wants. This is true of performers in general, but especially true of colored performers.

I think very well of Sylvester Russell as a writer. It must be admitted that he is the historian of the colored stage. He knows most about the performers. He can say what he has to say of them in a striking way. I however, cannot agree with him in much of his criticism. I do not mean that he does not get at the truth. It's just the trouble; he gets at too much truth. There is much we do and say that's not best to speak about. He will say that I am too liberal. I confess to it in part, but not without a thorough knowledge of what I am doing. Sylvester comes to bury Caesar, I come to praise him. Let the "evil" done be interred with the bones, under the circumstances. This is a world of compromise, not hard and fast rules.

It will be noted in this very issue that Russell takes the whole push to task, performers and managers, for what they do and what they do not do. I am not writing to win special friendship or for money gain. As the editorial writer on this paper, it will ge noted that I pursue a conservative policy, weighing conditions, figuring in all of the quantities in the interest of a proper equation.

Russell speakes of the immoral dances and nasty things on the stage in general. True enough, they are there, but why? Russells rails at the performers as if they were to blame. The performers find it necessary to give the patrons of the theaters what they are looking for, or go into another business. The stage can elevate, but it cannot do it at once..

The performers, I take it, would cut out much of the "rot," as Russell calls it, if the public would quit shouting for it. The stage is no pulpit, in spite of its power to be one—that is, if the people would stand for it. Managers try to reduce the ugly phase, but they find that the patrons want "spice," so they are found eating up their own words, however, in self-defense. One week they swear they won't stand for this and that; the next week they are standing for this and that because the box office says so, and who is so powerful as the box office? It can make "a rabbit eat dinner with a hound." I learned that at the theater. Quite an educator when it wants to be, and when the public wants it to be. But the stage is not essentially a place for education; it is for amusement. If you pick up something by way of education you are just simply fortunate, that's all.

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To the stage folks, greetings. In rambling about the dry bones of the past year, I may not do justice to some I have met who are worthy of extended mention. The stage people are great on letter-heads and envelopes, but poor on cards. They, of all people, should have their names and the larger facts concerning their acts on cards. This would be of immense value to the newspaper people, to the managers and to the performers themselves as a thing of ready reference. Junk Edwards, of Edwards and Edwards, has such cards. They are a trifle large, but it's the idea. Of course the acts change and so forth, but the essentials do not change so much. The point is that if the stage reviewer had such cards it would be easy to get a line on the performer. One word as a memory guide can recall a whole act very often. I trust that the many friends and patrons of this paper and my friends will excuse me if they do not find themselves served up in these columns. It will be understood that I am writing in an official capacity for this publication, consequently the apology is due; that is to say, I rather think something is expected. But I am simply human.

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Last year I called attention to quite a number of performers with whose work I was impressed, running some risk of being considered having pets. I insist again that the work is what impresses me. Sometimes, of course, it is the effort. There can be pretty, earnest efforts. A pretty face, figure and attire, when taken together, do inspire, or a pretty face alone can do the work; but that does not draw forth that same kind of response that results from fine work. Nor am I prepossessed wholly in favor of the women, but, of course, as between two of equal ability—a man, a woman—the woman would win out with me. And I am speaking for the human kind.

There's that fine old minstrel, Clarence Powell, who gets close to me by his fine personality. He's very much like old wine. I have not known him so long, but when he laughs with me, slaps me on the back and calls me Billy, then I have known him for many years, it seems. So it's personality that counts sometimes. Powell is a splendid performer, a holdover from the old regime. In his class there are but very few. James Crosby is another one of a similar order. He reminds one of a Negro president of Hayti or some other "locality." He is so dignified, don't you know.

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I haven't laid eyes on Aida Overton Walker for many a day. I have kept my ear to the ground listening for her coming to Indianapolis. I saw her a few years ago; not too many, for that means age. And actresses are sworn against getting old, thanks to paint pot, rouge and the rest of it. I am not personal. I met Miss Walker in company with Mrs. Bert Williams when playing an Indianapolis engagement. I spoke of this last year, when Elwood C. Knox and myself looked after Bert Williams' "open house" in his stage room as he would go to the front for duty now and then. I means as his turn came. Have met that distinguished performer since, but he had advanced a bit, and knew it, or else I was too sensitive and suspicious.

Miss Walker has had some beautiful photo work done, which is seen in the Frogs' program of a year or so ago. I managed to seize one. The lady seems a little too high priced for our burg, so I despair of seeing her again in the flesh. But her beautiful work is known. She has become a stage classic, fixed, permanent in the mind of the people as is the memory of her distinguished husband. The years do not seem readily to reproduce their kind.

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The glorious Whitman bunch made the circuit and worked back to dear old Indianapolis. I have written of these people just as if I were their biographer. They are theatrical people in the best sense. They make a specialty of training young people who work with them. In them, these young people, are reflected their ability. I said that the George Walkers were slow in developing. May Whitman has nearly developed one, Aaron as he is known. His dancing is nearly a duplicate. He is doing nicely in his specialty, but his voice seems to be against him. Voice and articulation were a part of Walker's fame. Sammie is getting to be a comedian. Bert Whitman made impression as a compositor, a performer and a woman of education. Her boys show forth the Whitman training. Alice the younger one, is a little delight. Essie Whitman did not make the circuit. She will join May in the near future.

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Blanche Patti gives it out in a special to the Freeman that she has thoroughly recovered from her illness, and will be seen soon in vaudeville. She will accept a limited number of engagements. Her many friends and admirers will be pleased to know that the black diva will not be lost to the stage as yet.

I met the distinguished songstress some time ago. She was at the time somewhat indisposed. I think she laid off for a performance or so. I won't forget that great sealskin cloak she had on, and which nearly dragged the ground. It must have stood her about 500 "bucks."

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Had the pleasure of meeting Maude Cuney Hare, pianist, who was accompanied by William Richardson, singer, at the Y. M. C. A. of Indianapolis. They gave a fine show, but I was not present. I am indeed sorry, as I had read much of her, of her talents. I knew very much of her distinguished father, the late J. Wright Cuney, at one time powerful in politics of the state of Texas, from where she hails. Miss Hare has written a biography of her father, a copy of which she presented this office. She is of most distinguished bearing and is worthy of her reputation, cultivated to her finger tips. She visited the Freeman office. The gentleman bore the same evidences of culture and refinement.

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Thomas Lemmonier, of the Little Miss Brown Company, was a constant visitor of the Freeman office while that company was playing Indiana's best theater this fall. Lemmonier had the rare distinction of being the colored member of that fine company, a position which he gave up during his stay here. A Mr. Ball succeeded him. Well, Lemmonier, Ball, Knox and myself who are all in the bright forties or thereabouts concluded to put on the old songs of the days ago. Lemmonier is a successful composer; he knew everything. I am an ex-church organist and piano accompanist, et cetera. I knew some things, Knox has been with the performers for years; he knew everything; that is, when he heard it. Ball is also a singer, a performer with a memory. I cannot think of telling what we sang, but this, nothing was omitted from "The Golden Wedding" on down. Why we sang "Shoo, Fly, Don't Bother Me," "Captain Jinks of the Horse Marines," "Old Black Joe," "Darling, I Am Growing Old." This song was put on with an unusual touch of pathos. We did "Annie Rooney," "Annie Laurie," "After the Ball Is Over," "My Old Kentucky Home" and others too numerous to mention. It was a brilliant "campfire," the reminiscent touch was on, and we sang with a feelin'.

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So much has been said of Miss Criswell and Miss Bailey, of the team of Criswell and Bailey, that it seems useless to say more. I found those performers to be not only great before the public; they were most congenial to meet. Had all of the feeling and sympathy that other women have. They were not a bit puffed up. The applause they got would have turned many a silly head, but these two women were perfectly self-contained—still, staid, human and sensible. The Criswell birthday dinner will be spoken of elsewhere. The team is the pennant winners of the year.

* * *

Susie Sutton is one of the race's most capable performers; the very best in her line is not too much to say of her. She plays old maid, but she looked good just the same. If she had stuck around Indianapolis a while longer some Indianapolis fellows would have lost their heads to her. She acts good on and off the stage. Miss Sutton has played her part so much until she finds herself making the same gestures when talking to her friends and acquaintances. Well, it means that she is thoroughly absorbed in her art.

* * *

The Two Sweets have carved little niches in the hearts of the amusement loving people of this community. Her two songs, "Mamma Don't Allow No Easy Talking Here" and "My Mamma Don't Know Where I Am At," have added to her fame. The little lady is jealous of her two songs, but she needn't be. There is but one Miss Two Sweet. Her husband, Willie, wrote the songs, and nice ones they are, but no one can sing them but her. The team makes good because of their fine ability to play children's roles. Both are good. Miss Two Sweet will not be excelled by any one.

* * *

Martin and Motely went back to their first love, the "Porter and the Maid." Well, Miss Rosa has greatly improved, consequently is better prepared to take the role than she was when she first begun. She did very clever work when last seen in Indianapolis. Mr. Martin has been a good, capable performer for years.

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Emmett Anthony knows me and I "knows" him. He is a good fellow and a good comedian, about as goood one way as the other. "This is Anthony," is his speech as he makes the streets at various times, including the small hours of the night after the show is over. He's funny all right. He's a little expensive, but one likes him for all that.

* * *

Charles Nickerson is a boy of talent, hailing from Cleveland, O. He blew into Indianapolis with the Frank Montgomery set, headed by Mr. Green. In the bunch was that dainty Florence McClain and others. Miss McClain perhaps set more heads whirring here than any other performer so far. And yet she is quiet, strictly on the defensive seemingly, rather charming at that. Well, Indianapolis is her home; why shouldn't there be some raging over her? I am looking right at her picture while I am writing. I am also looking at Frank's. But I begun about Nickerson. He is a bright young fellow, congenial, companionable and above all sensible. He composes his own stuff and makes it go. He's full of fun. If he should work hard he will make it great. He has got the stuff in him.

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The personnel of the Brooks-Smith players is distinguished. In the group was the dainty Miss Burroughs, recently wedded to Mr. Brooks. Miss Burroughs belongs to the first class of her line of work. And she has several lines. None is daintier on the feet. None articulate more distinctly or prettier. She acts as daintily as a fairy. Brooks did well to swipe her. Old Speedy, the funniest thing created. No use talking about him. Speedy's pretty wife is of superb figure, fine voice and a dancer. Well, Marion is now manager of the Pekin of Cincinnati. I was rather sorry to hear this. Such companies should go about doing theatrical good as it can do. I was about to overlook Joe Bright, the best character actor of the kind that I have ever seen. I mean among the race. Nor need I confine it so much. He is as good as I have ever seen regardless of race.

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Tim and Hester Moore come very near presenting a real problem playlet. The audience takes sides readily, giving the poor, downtrodden woman the worst of it. It's too bad that there's a growing sentiment that it is the woman's place to work and bring in the money. However, I think the men were simply stringing the women by standing up for the man. Miss Moore works very hard. Tim is droll and funny, hitting home runs in a big way. They've got the idea for abundance of fun.

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Little Hester Kenton has a host of friends due to her good singing and dancing and also to a vein of mischieviousness in her nature. She says "these people will fight for me; better not do anything to me."

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Met Lottie Brady at the Crown Garden after hearing of her for some time—not too long—age you know. As I said on another occasion. Well, she was worth waiting to see. I heard her in three beautiful songs. They went up like comparing adjectives—pretty, prettier, prettiest. Then her movements were entrancing. Little experience is helpful. Miss Grady shows this. She is pretty of figure, puts on her clothes like an artist.

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Bessie Edgington is an Indianapolis production, a young performer whose home is in Bluefield, W. Va., at this time. She is a pretty woman. She is the only woman performer I have seen with a trained dog. When Miss Edgington dances the dog takes the cue and gets busy—dances also. It does other stunts. Miss Edgington makes a hit with her dancing.

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Circus day. O, circus day; Not Criswell and Bailey's, but the real thing, Wallace-Hagenbeck folks. I saw P. G. Lowery and bunch, and where I have met them oft before. In the parade. Elwood C. Knox of The Freeman had the pleasure of being a part of the show for one day. He rode in the parade, decorated in a band suit, looking like a baseball player on the bench with nothing to do but look wise. His best friends did not know him. Came very near being a riot in town as to who he was. Lowery's set treated us royally. Wolfescale's band folks were also visited. They were gracious and cordial in their attention.

* * *

Leon, the magician, made it nicely in Indianapolis at his last engagement. He has come up wonderfully in his comedy, which is as good as his magic, and which is as clean-cut as any seen. Here's a good one on him. I admired his money-printing trick very much. t consisted o fpassing small white sheets of paper the size of a dollar bill through a small roller-like machine. They seem to come out bright, new, crisp dollar bills. He printed three. When meeting him the latter part of the week I told him how much I liked the trick, asking him to put me next. My inquiry appealed to his humorous side—the desire to get off funny ones. He couldn't resist telling me that he had under his arm a small bundle, the last of the three dollars. He had drawn three dollars of Manager Tim, which he used in the stunt. But he needed the money next day and had to spend it. The stunt was broken up for that night. It was so unexpected. We both enjoyed the discomfiture. As Frank Montgomery said, it was awfully funny. "Can you imagine it?" That's what Original Rags would say.

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I met the following ventriloquists: John W. Cooper, Johnny Woods, Sam Evans and Verner Massey. It would be a long story to speak of each of these performers. I may say, in short, that they were all good, and all different. Johnny Woods was the most humorous.

Cooper, perhaps, showed the greatest ability, dealing with a number of dolls at one time. Sam Evans kept his lips quieter. Massey threw his voice further. So the brotherhood of magicians all have some distinction. Each excels in his own feature. So there you are. Everybody happy. They are all my friends. "Blessed be the tie that binds," Nickerson would sing as hymn-singing Bill. He must have been discovered in Sunday school—just like me.

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The Abyssinian Trio, Gertrude Jones, Maude Brown and Alva Ellson, was a fine group of singers. They did pretty work—effective—winning on their singing merits. They were quiet, rather dignified as becomes persons doing that class of work. Their beautiful songs and scenes seem to have had influence on their lives. The lesson of environment is seen. The beautiful moonlight will not be forgotten.

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James and Ethel Lillard, a high-class team, hailing from the South, were surprisingly classy. I got Miss Lillard mixed up with a performer who sang the "Blues." She doesn't care for them at all. She made me see that plain enough. She talked at my head. But it was my fault. I shouldn't have made her sing the "Blues" if she didn't want to do it.

* * *

Great big Thelma, the great female impersonator, a fine fellow, with a kindly disposition. He deceives the best of them. In fact, he makes some men mad. Can you blame 'em? He baits them on and then throws them down when he takes off his wig.

* * *

Blondi Robinson, the greatest of his kind. Actor a la English. He is a severe student of the English style of acting and wins out big. In my judgment he is positively at the head of his class.

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Original Rags, the extemporaneous verifier, reached Indianapolis again this year. He has as good as a patent on his business. I think he has made progress. His hits are happier, made with more ease. When rhyming he spares neither friend nor foe, "for we will all be happy by and by." His voice is big and splendid; has the right timbre for large auditoriums. His personality is great. This means that business transactions will not be so profitable with him, but you will keep on liking him just the same. I have in mind newspaper business.

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That Margie Crosby, the girl with the Jewish nose, is a splendid performer—one of the real legit. And like her class, is nice and sociable. I would rank Miss Sutton and Miss Crosby as of a class. Both are so sensible and agreeable, and at this time at the top of the profession.

* * *

The Browns, James and Mamie. Both are artists of good class. Miss Brown is extremely ambitious and makes good. Her "Princess Prance," I think that is what it was, was perhaps the prettiest thing seen on the Crown Garden stage. In fact I have seen no dance anywhere that I liked so well. Lizzie Wallace is a higher class dancer, but she has cut it nearest those great, high-priced foreign dancers that are rage in this country at this time. However, she was seen in awell acts where she and her partner, another Miss Brown, I believe, did some pretty dancing of oriental effect. Miss Wallace thinks of retiring from the stage, but I guess she won't. She could never stand it. She is an artist, and of the kind that would pine away if cut off from the thing that delights her. She is intelligent, which is noted in her work. The same may be said of her partner. But I was speaking of James and Mamie Brown. James has as fine a baritone voice as is heard among us.

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Madame Tyler and the Hawaiian, Gerwood. The madame has been long known to fame as an opera singer. She is that all right and tolerates nothing else. She is well schooled; talks her art. She sings the great roles with ease. Gerwood is rendering her good assistance. He is not quite on to our United States ways, but the madam is bringing him out. She discovered him in her travels in the Hawaiian Islands. He had the voice, the ability. She put him on to the art of delivering. He is a government clerk at home and can, I think, return to his employment when he chooses to do so.

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Madame Hackley was heard at the Indianapolis Y. M. C. A., where she had her usual brilliant success. I am sorry to say that I did not hear her this time—the first time I have failed to hear her when in this city. In my opinion she is the greatest all-around musical woman of the race. She has the greatest singing ability. She concedes that Mary Berthune, the blind girl, her former protege, has a sweeter voice.

* * *

Then there's Madame Patti Brown, who again came to this city without me seeing her. Such a calamity! I spoke of the same thing last year, but, alas! I committed the same fault. She is one of the great ones, now touring the West Indies, I believe. I knew her before her more ambitious career and I feel hurt that she got away twice in these later years when she has become great without me hearing her. But pressure of business had to do with it, or something. Maybe I was simply obstreperous, as we all sometimes get to be. She is great, none the less, regardless of my absence.

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Frank Brown, the well-known tenor, is singing at the Pioneer theater, Indianapolis. Brown has developed into a tenor robusto, better fitted for grand opera than for ordinary solo work. He has a great, grand voice all right.

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Brown and Hodges, the Crayon artists, were heard from. Supposed to be en route to Indianapolis. For some reason they were sidetracked; did not make this port, their home town. Tom Brown, the great, is in England making a big noise.

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Eddie Stafford, the talented Indianapolis boy, has split with his partner, according to report. He seems to be lost. A small reward offered for knowledge of his whereabouts. Chicken Beamon Reel, the entertaining monologuist, is also of fine personality. Has plenty to say, and good, on or off the stage. Baby Seals and his Blues are nearly famous. His Blues had quite a run. None sings them so well as Gonzella White. Daisy Martin is a good one, a beautiful singer, a beautiful woman and a performer with the tragic fire in her. She is good to see on the stage and of most pleasing and gracious manners. Lawrence Chenault, her husband, is a talented performer also. His splendid, soldierly bearing will not be forgotten. U. S. Thompson (Slow Kid) got married during the year. I met him at the show (Wallace-Hagenbeck), where he was doing minstrel work, using his own face, without burnt cork, and making good. He is now touring successfully in vaudeville. Elmore Merriweather—where is he? He had a spell of sickness while in Indianapolis this summer. He is a good and capable performer. His illness was very much regretted. Merriweather's name suggests that of Miss Brown, his former partner. She is one of the most talented performers of the race. She is of unusual intelligence.

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Madames Anita Wilkins and Lizzie Holden are something of the same class. They are superbly built women. They have fine voices—sing with ability. They are artists in their line. Off the stage they are most congenial. Their stage clothing is beautiful and becoming.

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Nevil, the magician, is good and ambitious. He is pleasing in his personality. Goodloe is like home folks. I mean John, old John, as we sometimes refer to him, brimming full of fun. He toured this year with Miss Delk. Miss Ella Goodlos made the rounds, reaching Indianapolis a few weeks ago. She is well known for her ability—talkin, singing and dancing. Singleton, the crayon artist, was a rather rare one. He and Brown & Hodges are the only ones in the business. Singleton is there, although a young man and new to the stage. Other acts seen here: Harris and Turner, noted for their music and comedy; Bradford and Bradford, high-class soprano and comedian; Carrington and Juniper, Eastern fellows with lots of fun to dispense; Minstrel Morris juggles while he does good comedy. His work is highly entertaining due to the fun he injects.

Many more could be mentioned, but I called attention at the beginning to the fact that I find no ready means of calling them to mind. I do not insist that this is a stage review, as it should be. A few of the "numbers," it will be noted, I dealt with rather at length, and as it should be. But in the most part I have been brief, knowing that the right kind of review would take up the whole issue. The performers will see the intent is to give them a square deal, judging them by what they must do, many of them, rather than by what they do. Many, of course, are in their lines doing what they can best do, others would do something else if the amusement-loving public would stand for it. The public is to be railed at and not the performers so much. Most performers would prefer to do sweet, innocent turns if it were expected. But if screams only come by doing the suggestive, then that's what's wanted.

Merry Christmas (that's Santa Claus's sister) and a Happy New Year to all.

MME. SISSIERETTA JONES
(Black Patti)

THEATRICAL COMMENTS.

Age — 5-29-13

WHEN the Black Patti Company closed the season at the Grand Opera House, New York City, last Saturday evening, the occasion was noteworthy in that it marked the rounding out of the seventeenth season of Mme. Sissieretta Jones (Black Patti) as a member of the company—as the star of the organization. When it comes to awarding a medal or a blue ribbon for durability, reliability and sticktoitiveness on the stage. Mme. Jones should be declared winner without hesitancy.

Mme. Jones enjoys a record of which no other performer in this country can boast. For seventeen seasons she has appeared at the head of the Black Patti Company, and not once has she been forced to leave the troup on account of illness. Her company always has a long season, usually opening in August and closing in May. And then, most of the Black Patti Company's booking is one-night stands. Yet year after year she has toured the South, Southwest, Middle West and sometimes West, also some cities in the North, which is going some.

The show business is regarded as an uncertain calling at best and the Thespian who is fortunate enough to get a "stand-out" part even in a Broadway shows, ofttimes finds existence pleasant temporarily feeding on the plaudits of the press and the fickle public, but who, the following season or the season after, is submerged into obscurity and finds it difficult to get employment. But Mme. Jones has been working steadily for seventeen years on one job.

This week Manager Rudolph Voeckel made public that Mme. Jones will be with the Black Patti Company next season, and is making preparations to enter upon her eighteenth season. The renowned singer is at her home in Providence, R. I., with her mother, where she will remain until August.

THE SHOW AT LAFAYETTE

(BY LESTER A. WALTON.)

THERE is much to commend and recommend in the musical show, "My Friend From Kentucky," which opened at the Lafayette Theatre Monday afternoon for a two weeks' visit. J. Leubrie Hill and a large company of comedians, singers and dancers work with vim and vigor in their endeavor to please, and they furnish an evening of enjoyable entertainment. There is a large and lusty chorus which dishes out melodious offerings in a delectable manner, reminding you, at times, of the olden days, and there are at least four musical numbers in the piece which, if sung on Broadway, would be over-night hits.

But even so, "My Friend From Dixie" is not a Williams & Walker production scenically, laughingly or artistically. It is the largest colored show that has graced the boards for several seasons, and in this feature alone we have cause to be thankful. Evidently believing in the theory that in numbers there is strength, J. Leubrie Hill has been surrounded by a good-sized galaxy of entertainers. And particularly in the case of the chorus large numbers have produced a favorable effect. But——

But the success of a production does not necessarily depend on numbers. When the booking agent of a circuit advises you to give him a big production he is not thinking of numbers alone. Madam Sherry, which was such a big hit a few seasons ago, carried a little more than twenty people. But the interesting plot, the clever manner in which the book was written, the gorgeousness of scenery and costume, the humorousness of the lines and the melodiousness of the musical numbers all combined to make "Madam Sherry" a big production. It is the combination of things which wins.

Theatrical - 1913
Individual Troupes, etc.

2 Freeman 3-15-13

THE BERT WHITMAN COMPANY OF PLAYERS.

Alice Whitman, Julius Foxworth and Albert Callaway.

The Freeman.

Among the more distinguished groups of players that are seen at the various theaters throughout the country from time to time is the Bert Whitman group, the merits of which will be seen in this issue. Besides Miss Whitman there are Alice Whitman, Julius Foxworth and Albert Callaway. The two Whitmans mentioned here are of that well known bunch of sisters all of whom are in the front ranks of the profession.

Miss Bert Whitman is considered the musical genius of the sisters, although all of them do something by way of composition and piano playing. In her company the songs used are her own. Being written especially for the act they add to the work, making for a well rounded performance. When showing at the Crown Garden, Indianapolis, not long since she made a hit, singing "I Wonder Will They Find a Place For a Little Black Gal Like Me." This is a plaintive song—tune and words—with a bit of humor, owing to the situation. Her act shows that she is a performer and a producer. She is a hard worker, painstaking and thoroughly in love with her work, which is plain to see. Carefulness of detail, wardrobe, are strictly adhered to. Her object is to entertain, to please, which she does.

Miss Whitman has her little folks nicely trained. Little Miss Alice is a very pleasing bit of sunshine. She enters her work with spirit, and as if unconscious of being on the stage. She sings prettily; she is a little danseuse, rompish and full of fun.

Julius Foxworth is a comedian right now, one of those impromptu kind, being able to say things right on the spot, and always funny. He bids fair to stand up amon gthe good one of the country. Albert Callaway is a bright little fellow who takes care of his end of the business in a nice way. His dancing is a feature.

The Bert Whitman players are playing with success. They are an attraction on any bill. More often than otherwise they are the headliners wherever they go. They extend Christmas greeting and say a Happy New Year to the profession and to their admirers throughout the country.

ALBERTA WHITMAN,
Record Breaker.

DUDLEY CLOSES.

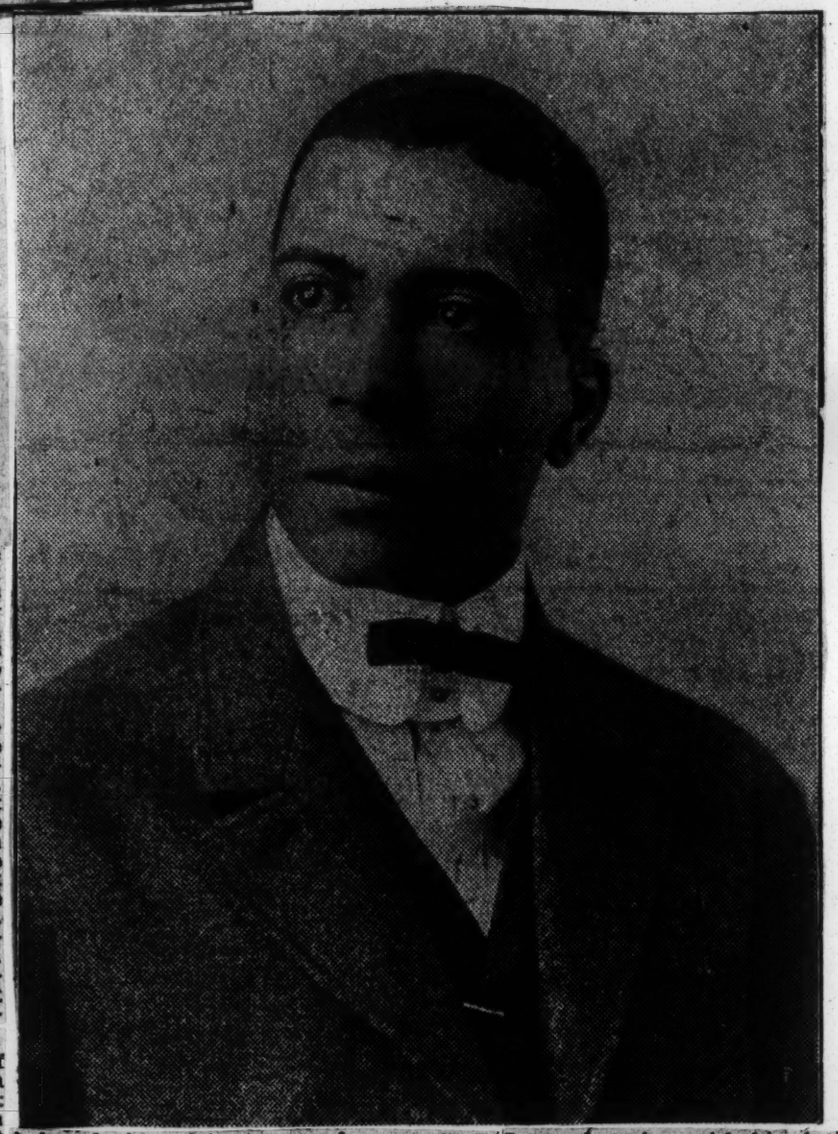
Will Give Attention to His Houses—Some One Must Lead the Way—He Says That He Will Do It.

S. H. Dudley, the star of the only big colored attraction we had this season, is to close his season March 22, and his contract has also expired with the Charles E. Barton Enterprises. Mr. Dudley is closing to look after his enterprises. We don't know as yet if the show closes or not. Manager Barton may send on some one else to finish the season in Mr. Dudley's place. But it is doubtful if we will have any recognized colored show next season. It is a positive fact that we will not see Dudley on the stage, unless he and Ziegfeld, of the "Follies," do some business. Mr. Ziegfeld was in to see Mr. Dudley while he was playing at Atlantic City. Not only one performance, but he played a return date. Mr. Ziegfeld occupied a lower box the nrst evening, and no one knew that he was in the audience, not even the manager of the theater, who is a very close friend to the great Broadway manager. However, after the curtain had gone down on the second act of "Dr. Beans From Boston," Dudley's own play, the two managers met and chatted until the curtain went up on the third act.

After the show, Mr. Moore, the manager of the Apollo theater, where the little comedian was playing, informed Mr. Dudley that Mr. eZigfeld had sten him work. "Well," said Dudley, "what does he think o fthe show?" The manager informed the comedian that Mr. Ziegfeld would see him the next day. Whether he did or not, the writer cannot say. However, the next evening, just as Dudley and his jal, the mule, made their entrance, so did Mr. Ziegfeld and occupied a box on the opposite side to where he sat the first evening. He remained throughout the entire performance once more. It is not often that such managers stay to see the entire performance of any kind.

When the writer asked Mr. Dudley if he would accept an engagement with a white show, Dudley's answer was short: No. Nor colored show either, unless a man like Ziegfeld would put him out in it and it would have to be the biggest and best colored show ever organized, with all of the best colored talent in the business, an all-star cast and the biggest and best singing and dancing chorus the public has ever witnessed.

Mr. Dudley said: "Still I am not anxious for that, as my business calls mt. I must devote most of my time to my enterprises to make them a success. I know it is a hard task and a great undertaking. Still I mean to make it as uccess, and with the aid of good, competent surroundings and the loyalty of the vaudeville performers, I cannot see anything but success. It is only a matter of time, as the white theaters don't care to play us. Some one has got to make a start to find something for these hundrtds and hundreds of colored performers to do. I am going to find work for them. The time is right, and all we need is a few more theaters like the Howard in Washington and the Grand in Chicago. I wish I could get about ten houses in the ten leading cities, and we would have what we have never had. There are Negroes capable of playing from low comedy to Shakespeare's heaviest plays. This would give them a chance. At present my enterprise is in its infancy, but it will grow. It takes time. I want the management of all the good acts in the business. I can and will get them money and work. I want all managers of real vaudeville to co-operate with me. No Honky Tonk halls, but high-class houses. We have a few, and what we managers need and must do is to consolidate, and we will in time. Stop worrying about who or what can I get next week for my show. I am going to sepnd all of my entire time and energy to make it a success. I want the help of the performers and managers. Then success is guaranteed. R. A. W.



THEATRICAL COMMENT

Age — 6-12-13

Two representative colored vaudeville acts have dissolved partnership. From London comes word that Hart & Johnson are no longer teammates, and from Long Acre Square the information is imparted that the team of Cooper & Robinson is no longer regarded as a salable commodity in the United Booking Offices.

Hart & Johnson have separated for business reasons. They are the best of friends, but each found it to advantage to agree to a dissolution of partnership. Hart has signed a three-year contract with Clifford Fisher and Ben Nathan, managers of the London Opera House, to appear in revues put on by them at their London theatre, while Johnson has signed a two-year contract to supervise the musical numbers in the London Opera House productions. In conjunction with his duties as musical supervisor, Johnson will conduct a studio where he will give private instructions in vocal and instrumental music. When not devoting their time and attention to the revues at the London Grand Opera House both Hart and Johnson will take fliers in vaudeville, doing single turns.

The present arrangement means that neither performer will return to America for the next two years. The fact that J. Rosamond Johnson is contemplating matrimony and will soon wed in London a young lady who resides in Jacksonville, Fla., who is to sail for Europe within a few days, bears out the report that he will not set foot on American soil very soon. Charlie Hart's wife is with him.

When Hart & Johnson sailed for abroad in January they had ten weeks' booking in vaudeville. They originally planned to return to America in June or July after filling their vaudeville engagements. They made arrangement

to appear in the revue "Come Over Here," which opened at the London Opera House in April. As the show was a big success they gave up the idea of returning at once to America. At the first performance it was easily seen that Charlie Hart was the principal fun-maker of the entire company and his success has been such that Fisher & Nathan have determined to keep him in their employ for three years.

J. Rosamond Johnson has never cared for the stage, his ambition being to write and teach music. So when he had an opportunity to withdraw from the cast shortly after the show's initial performance and was asked to supervise all musical numbers for the London Opera House he accepted the offer with alacrity. With Hart making good on the stage and Johnson off, they entered into an agreement to dissolve partnership.

The Hart & Johnson alliance was formed in the spring of 1912. Charlie Hart was formerly of the team of Avery & Hart, which was broken up owing to the death of "Dan" Avery. J. Rosamond Johnson was a member of the well-known team of Cole & Johnson, which went out of existence upon the tragic death of "Bob" Cole. Owing to the opposition of large time managers to book colored acts Hart & Johnson found it difficult to get consecutive bookings in this country.

For the 'steenth time Cooper & Robinson have agreed to disagree. They have parted and made up more than any standard colored act in vaudeville. In the past six years they have done the breaking up act over half a dozen times. During the theatrical season of 1912-13 they enjoyed the distinction of being the only colored act to be favored with consecutive booking on the big time. How they managed to get work from week to week out of the United Booking Offices has puzzled many. But from last September until a few weeks ago they entertained in the two-a-day theatres about the country, nevertheless.

Robinson, the comedian, is an entertainer of the first water, while Cooper is a good straight man and a business man of ability. But for some reason they find it difficult to get along. As a rule, upon separation, each gets work, doing a single turn over the smaller circuits. Then as soon as they get together they are booked by the United.

Robinson has been more fortunate during the last split than before, for the big time people have seen fit to book him without Cooper. Robinson opened at the Greenpoint Theatre, Brooklyn, last week and scored. Just what are the future plans of Cooper have not been made public.

Effie—KING & GEE—Lottie
In Vaudeville

7-10-13
The W. Notes

HOORAY FOR THE BRITISH

(BY LESTER A. WALTON)

OVER in London McIntyre and Heath, the well-known blackface comedians, opened at the Hippodrome on June 30 for a four weeks' vaudeville engagement in a sketch entitled "The Georgia Minstrels." After their first performance the comedians were requested to change their offering, as the Britishers absolutely refused to laugh at what McIntyre and Heath said and did Their London debut was regarded as a frost by the press and public, and, although they worked hard to please, they failed to locate the funny bone of the English theatregoers. After playing one week they were closed by the Hippodrome management and paid for three weeks' work.

In the current issue of *Variety* the failure of McIntyre and Heath abroad is discussed as follows:

McIntyre and Heath, the famous and popular American blackface comedians, are now out of the program at the Hippodrome. Engaged for four weeks, the team played but one, when the management settled their contract by paythem for three weeks.

The English people did not take to the acts offered, "The Georgia Minstrels" and "Waiting at the Church." McIntyre and Heath received a bad start at the Hippodrome at the opening matinee June 30 with the first-named piece. Changing later to the other almost as well known skit in their repretoire they could not do much better.

The American performers in London are broken hearted over the affair. It is thought the English did not relish the apparently slow going pieces after the rush of ragtime. Conroy and Le Maire, another blackface team, who preceded McIntyre and Heath by several weeks on the other side, did not do over well in London, although Charles Hart (late of Avery and Hart), a colored comedian working in a style very similar to Bert Williams', is the comedy hit of the revue, "Come Over Here," at the London Opera House. Mr. Hart is appearing in it with Rosamond Johnson (formerly Cole and Johnson), and has almost the entire fun-making of the piece allotted to him.

McIntyre and Heath were booked for the Hippodrome, London, through Will Collins, a London agent unfamiliar with the American market. It is said the team received a salary of $1,100 weekly for the month's engagement at the Hip.

James McIntyre is considered by the vast majority of people in America as the greatest living comedian in blackface; Tom Heath holds the same reputation over here as a "straight man."

Colored Americans should not enthuse over McIntyre & Heath's failure at the Hippodrome in London, but it should afford them pleasure to learn that the English do not see any humor in the coarse sayings of some white comedians who appear in blackface. Members of the theatrical profession, both colored and white, speak well of McIntyre and Heath personally. But their methods to provoke laughter have always been hurtful to the Negro. About three years ago I had occasion to protest in THE AGE against their penchant for frequently using "nigger," "coon," "black wench" and other terms of derision in a musical show at the time appearing on Broadway.

We do not object to having our race burlesqued on the stage, but we are strenuously opposed to being ridiculed. Bert Williams' portrayal of the easy-going, good-natured colored man is a type which does not offend and does not ridicule. We are not so sensitive as the Irish or the Jews on the subject, although we have good cause for being more so. McIntyre and Heath have made thousands of dollars out of ridiculing the Negro on the stage. Both are wealthy. At heart they may be our friends, but unconsciously they have introduced stage types which have been very harmful.

So when the information comes from across the ocean that the English have shown themselves incapable of appreciating the darkey types presented by McIntyre and Heath I cannot help but experience a feeling of joyousness. I am not elated over the frigid manner in which McIntye and Heath were received by King George's subjects, but I rejoice that their sayings and mannerisms failed to hit the bull'seye. Had their types favorably impressed the respect of the Britisher for the colored American would be on the decrease.

The fact that Charlie Hart is making good in England in blackface shows that the English theatregoer knows the difference between burlesquing a race and ridiculing a race.

While it is true that McIntyre is looked upon by some as a funny comedian in blackface, no well-informed theatregoer will refute the assertion that Bert A. Williams is the greatest comedian under cork.

MISS WALKER IN NEW ACT.

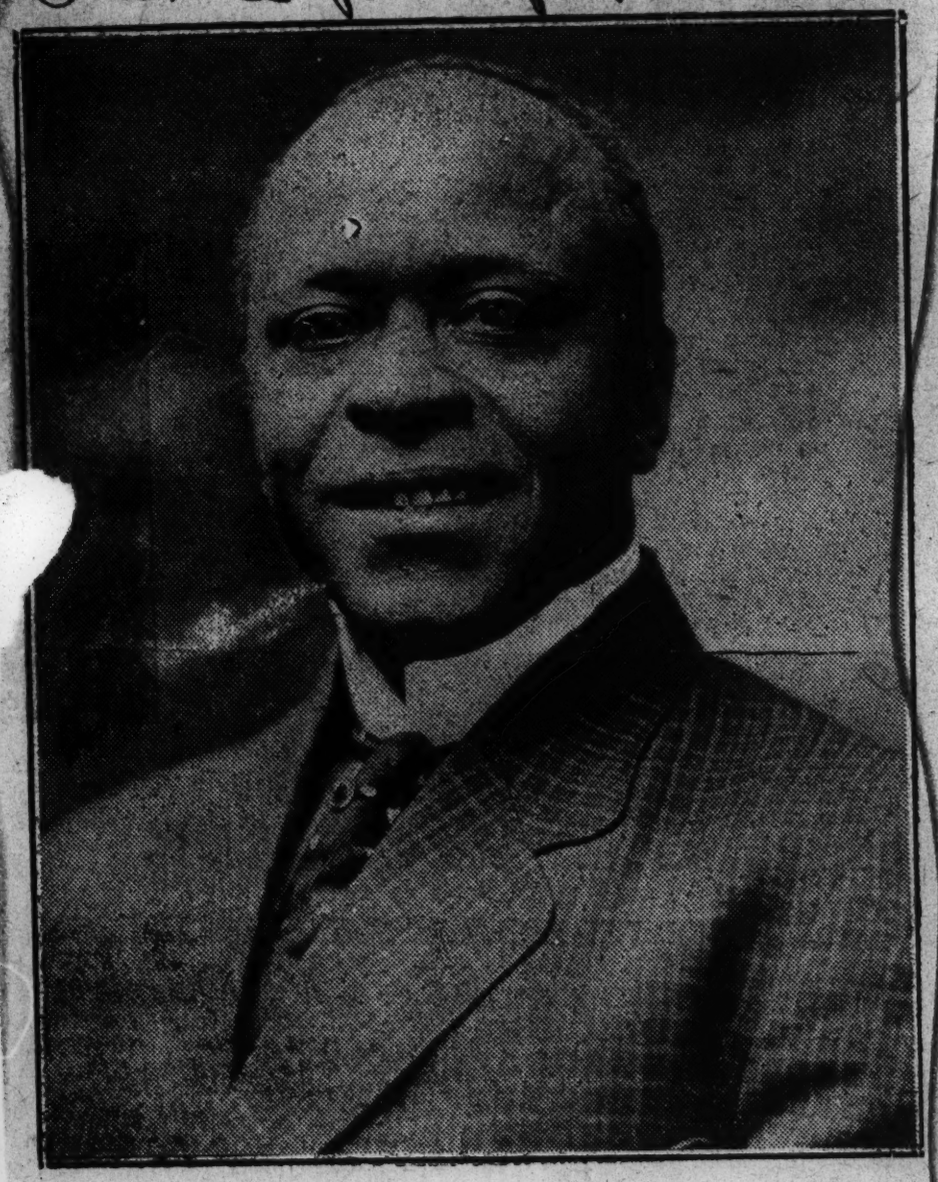
Aida Overton Walker opened in her new act, assisted by a number of singing and dancing girls, at Hammerstein's Victoria Theatre Monday, and was one of the hits of a big bill. Neither pains nor expense have been spared to make the act scenically effective. Will H. Vodery is musical director. Age 1-10-13

Miss Walker opens in front of a heavy velvet curtain, singing, "Droom Them Eyes." The curtain next rises with the members of the company in full view, who sings "Poppyland." Miss Walker follows doing the "Poppy Prance" and singing "Hannah from Savannah." The company then sings "Holliday in Dixieland," and Miss Walker closes the turn by appearing in male attire singing "Bon Bob Buddy," the song made famous by the late George W. Walker.

Theatrical – 1913
Individual Troupes, etc.

"MY FRIEND FROM KENTUCKY" AT LAFAYETTE NEXT WEEK

The New York age 10-23-13.



J. LEUBRIE HILL

"My Friend From Kentucky," which is said to be the most pretentious colored production since the passing away of the large colored musical shows, will make its bow to the New York public Monday afternoon for a two weeks' run at the Lafayette Theatre. The organization is being launched by the Lafayette Producing Company, and special attention has been paid to scenery and costumes. The musical numbers are said to be the best heard in a colored show for many a day. The company is large, there being sixty-four comedians, singers and dancers. It is predicted that the chorus will make the natives sit up and take notice.

J. Leubrie Hill is the principal figure in the production, and well-known artists have been selected to give him strong support. The list includes Abbie Mitchell, Julius Glenn, Gaines & Brown, Lillian Bradford, Evon Robinson, Theo. L. Pankey, Alice Ramsey, Jennie Schepper and Johnnie Peters and Ethel Johnson, who will put on their Texas Tommy dance.

Usual prices will prevail and there will be a matinee daily.

The company is doing one-night stands and getting in good shape for Monday's New York opening.

TESTIMONIAL TO SAM LUCAS

A number of distinguished citizens of New York have arranged to give a grand testimonial to Sam Lucas, dean of the colored theatrical profession, on Tuesday evening, January 28, at Young's Casino. Sam Lucas, our oldest colored performer, was born at Washington Court House, O., on August 7, 1842. He entered the theatrical profession in 1873, making his debut with Lew Johnson's Plantation Minstrels. Since 1873 he has constantly appeared on the boards in numerous shows, and has originated many characters.

Sam Lucas was the first colored man to play the part of Uncle Tom in

N.Y. age 1-9-13

1-9-13 SAM LUCAS

"Uncle Tom's Cabin." He also wrote a great many songs which became popular, including the famous "Grandfather's Clock." Some of the well-known shows of late years in which he appeared include "The Creoles," "Darkest America," "A Trip to Chinatown," "Moonshiner's Daughter," "Shoo-Fly Regiment" and "The Red Moon." Lately he appeared in vaudeville, but was compelled to retire from the stage on account of ill health.

The committee of well-known Negroes having charge of the testimonial is headed by Bert A. Williams, and includes Aida-Overton-Walker, who is the treasurer; ex-Governor Pinchback; Collector Chas. W. Anderson, Fred R. Moore, Dr. Gustavus Henderson and others. Gibeon L. Young has given his casino for the occasion, and the New Amsterdam Musical Association has volunteered the music. Bert A. Williams started the subscription list by presenting his check for $50. Other subscriptions for the Sam Lucas testimonial can be sent to THE NEW YORK AGE office or to Aida-Overton-Walker, treasurer of the fund, at 107 West 132d street. THE AGE will publish a list of subscribers and amount each week.

"IN BUTTERFLY LAND."

"In Butterfly Land," styled a dramatic fantasie, was creditably presented by the Flying Squadron before a good-sized audience at the Majestic Hall, 125 East 125th street, Friday evening. The Flying Squadron is an organization composed of talented young ladies, and its object in giving the entertainment was to give financial aid to the National Association for the Advancement of Colored People.

The lyrics for the production were written by Mrs. Dora Cole Norman. Miss Helen Elsie Smith directed the music, the costumes were designed by Miss Louise R. Latimer, and the dances were taught by Mrs. Dora Cole Norman and Miss Carriebel Cole.

The dances were particularly good, being given with precision and grace. The work of Miss Carriebel Cole was a feature.

The cast of characters: *Little Lonesome*, Madeline Allison; *Chrysalis*, Carriebel Cole; *Lepidoptera*, Louise R. Latimer; *Cresphontes*, Lottie Jarvis; *Asterias*, Alice Sousa; *Danais*, Mamie Sousa; *Vanessa*, Elsie Benson; *L'Allegro*, Dora Cole Norman; *American Professor*, Pauline Turner.

College Students — Vivienne Ward, Bessie M. Pike, Lurline Saunders, Pauline Mars and Emily Douglas.

The dances were: The Morning Dance, the Bumble Bee Field Dance, Hungarian Dance, Irish Jig, Russian Dance, Spanish Dance, Highland Schottische, the American Dance and Butterfly Farewell.

BERT WILLIAMS AND LILLIAN LORRAINE LEAVE ZIEGFELD.

Will Be Featured in the American Revue to Be Produced at the London Opera House in the Spring—Frank Tinney Will Replace Williams in the Follies.

Freeman 3-8-13

Bert Williams, the comedian who has been the principal feature of the Ziegfeld "Follies" productions for several years, is going to a clime over-seas, where the color line is not so strictly drawn as it is in this country.

Recently contracts were signed which will make Mr. Williams the star of the new American Revue to be produced at the London Opera House.

Lillian Lorraine, who has also been a Ziegfeld star in many of the productions of the festive Florenz, will, too, be a member of the cast of the London Opera House Revue.

Clifford Fisher, the manager of the London Opera House, has been in this country several days making arrangements for the coming production at the big theater Oscar Hammerstein built in the English metropolis and he has induced both Mr. Williams and Miss Lorraine to affix their signatures to contracts calling for their appearance in his new revue.

Williams was guaranteed by Manager Fisher that he would be treated "just like a white man" and absolutely no prejudice would be shown against him because of his color. He is to be featured in all the advertising, have his picture in the papers and see his name in big electric signs in front of the house.

Ziegfeld as soon as he learned that Mr. Williams was to leave the "Follies," issued a search warrant for Frank Tinney, and when that comedian was discovered he was notified that the "Follies'" manager would exercise the option which he holds on his services immediately. This means that Tinney will have to cancel his vaudeville engagements and join the "Follies" Company at once.

Miss Lorraine is being rehearsed by Gus Sohlke in a special act with a large chorus of pretty girls, and this act is to be one of the features of the London Opera House Revue.

A TIME FOR ACTION.

The New York age 10-16-13

(LESTER A. WALTON.)

ALL proprietors and managers of colored theatres who respect themselves, who claim to be loyal members of a progressive race, and who resent the efforts of those who seek to present the Negro to the public in a ridiculous light should thoroughly examine all films made by the Al Bartlett Film Company of Atlanta, Ga., before an agreement is entered into to do business with the Georgia concern. So far in the manufacturing of films that are supposed to depict Negro life this firm has evidenced about as much "intelligence" as does the average white person—which is usually a disgusting exhibition of unadulterated ignorance and overweening self-conceit combined.

It would be discomforting to our peace of mind to learn that such films were being made to be shown in houses patronized mainly by white persons, but when the information is given out that these pictures, although ridiculing the race, have been expressly manufactured for "colored theatres," it is time for all of us to express righteous indignation and show our emphatic disapproval convincingly and fearlessly.

The "all colored" picture to which exceptions are taken bears the title of "Slim, the Cowpuncher." Overlooking without comment such an inappropriate name for a picture supposed to deal with Negro life, I shall tell about the film, especially the second half of the reel, in which a number of colored persons are seen wandering aimlessly about. The subjects shown are of the lazy, indolent type of Negro, who proceed to "ball the Jack," drink gin, shoot dice and steal watermelons. Colored theatregoers who have had the misfortune to see this picture refer to it in disgust. They regard it as an insult to the race.

THE NEGRO PLAYERS.

age - 5-15-13

(BY LESTER A. WALTON.)

PIONEER efforts, even when bearing the stamp of merit, usually encounter many trials and tribulations in the beginning. Instead of gently gliding o'er the proverbial path strewn with roses, as a rule a path is traversed over which are scattered brick-bats, stones and different varieties of debris. So when the Negro Players, who opened auspiciously Monday at the Casino Theatre, Philadelphia, confided to the public, using the program as a medium, that they aspired to do something out of the ordinary—something not tainted with conventionalism—there

were many who began to wonder if the Negro Players were really ambitious to shine as disciples of Thespis or whether they were candidates for a Carnegie medal for bravery.

There are customs and practices in vogue on the stage the same as in other avenues of endeavor. To disregard them and show some pretense at originality is indeed a pioneer effort—a heroic effort. Very narrow have been the theatrical confines in which the colored performer has been permitted to roam, and the aims and purposes of the Negro Players will be considered by some, very likely, as too ambitious; but those who express such views do not believe in progress. Surely no one who believes in the advancement of the colored theatrical profession can object to the following intentions, as promulgated by the Negro Players:

The Negro Players is a company formed to produce playlets of the Negro life to-day, to-morrow and yesterday, with original songs and dances.

This company, it is hoped, will be the means of bringing to the stage our young people with talent—those who have aspired but have had no opportunity.

This company of Negro Players is a pioneer effort and a worthy one, we believe, and one deserving of your sympathy and support. We will endeavor to please—never to offend.

The Negro Players are appearing under the direction of the Pioneer Negro Amusement Company. This week "The Old Man's Boy," styled as a little Negro play with music, written and produced by Alex Rogers and Henry S. Creamer, is the offering. The play is in three acts. The first two acts consist of singing, dancing and dialogue. The third act is out of the ordinary for a colored show, as an opportunity is given to demonstrate what Negroes can do along dramatic lines. There is not a musical number in the act. In the first act the members of the company are seen in their street clothes rehearsing at the theatre. The second act gives playgoers an idea of what a dress rehearsal is like, while the home of *Hiram Wilson* is shown in the third act. The costumes have been chosen with taste and some of the numbers are elaborately staged.

Many of the members of the company have been selected from the amateur ranks and stand high in their respective communities. Among those appearing with the Negro Players are Andrew Bishop and Cassie Norwood, who have been actively identified with entertainments given by St. Philip's P. E. Church, New York City; Alice Gorgas, a choirister at St. Thomas P. E. Church, Philadelphia, and Ruth Cherry, of New York. Each of these youngsters has a prominent part in the show. Miss Gorgas does the principal solo work; Miss Cherry participates in the most ambitious dance numbers; Mr. Bishop has one of the leading speaking parts and Mr. Norwood not only talks but sings.

Harrison Stewart was the hit of the show Monday evening. He has led a varied career since his success at the Pekin Theatre some years ago, and is now coming into his own again, having steadily developed as a comedian under adverse circumstances. Mr. Stewart's experience at the Pekin, while helpful, tended to give him a contracted view on many things theatrical, which his wanderings and experience have broadened. His vaudeville skit with his wife Viola Stewart, scored heavily, and he was compelled to sing extra choruses to "Get That Idea Out of Your Head." His work in the last act with Alex Rogers when legitimate acting is required gives additional evidence of his talents.

Alex Rogers has but a few lines in the second act and does most of the pretentious dramatic work in the last act. There is not a Negro in this country better fitted to play character roles than he. Mr. Rogers has been allowing his histrionic talent to slumber for the past three seasons, due to conditions in the colored theatrical profession being at a low ebb, but with the rising of the theatrical tide he is bound to make his mark as a playwright and an actor.

Henry S. Creamer has blossomed out in a dual role—that of actor and stage director. A feature of the show is the dancing, and to Mr. Creamer is due the credit. Strutting about on the stage like a peacock counts for naught with the Negro Players, and unless you are efficient in footwork your presence is not desired. The dancing numbers put on by this small aggregation are the best I have seen in any colored show. There is not one weak number—all of them are applause getters. In fact, the people dance about as they do in Broadway shows. The dancing eclipses the singing.

Ruth Cherry, a pretty little dancer, with very substantial underpinning, works as if she had been on the stage for years. This wee bit of a miss is already a graceful dancer, and if she continues to study the terpsichorean art should rank high as a dancer.

Robert Murray has already become a dancer far above the ordinary, and he was one of the bright stars Monday evening. He was assisted in one number by Madge Gardner, who can also dance some.

Andrew Copeland has a scene with Harrison Stewart in the first act, and sings two numbers. His tenor voice is still refreshing and has not lost any of its sweetness. His first number, "Lackawanna Lee," should be changed, as the lyrics are more suited for a female singer. "Lazy Love," in the second act, assisted by chorus, shows Mr. Copeland at his best.

Alice Gorgas has used judgment in her selections and Monday evening was encored both times she sang. She is one of the most promising buds in the show. Her soprano voice is rich in quality, which she uses expressively.

Arthur H. Payne strengthens the singing department by his presence, and his solo work was highly appreciated.

Charles Gilpin, who is recognized as one of the most versatile character actors in the colored theatrical profession, has but a bit in the first act, but his part is very essential and he rises to the occasion and makes his rôle stand out conspicuously.

Andrew Bishop never set foot on the professional stage until Monday, but in playing the part of *Hiram Wilson, Jr.*, his stage presence, talk and gestures would do a professional proud. He has some pathetic lines to put over, which he does effectively. The situation at the closing of the second act, when *Hiram Wilson, Jr.*, who is considered a big boob in the show, leaves with his wife and baby for home, although *Hiram Wilson, Sr.*, has told him to return to the fireside alone, is quite a dramatic scene. The face of the "prop" baby used in this scene should be turned toward the audience, as there were several Monday evening who laughed inopportunely, thinking that the baby was only a bundle of some kind.

Cassie Norwood and Viola Stewart get a big hand in the second act in their song, "You've Got to Rag It," and on opening night were compelled to respond to several encores before the audience would cease applauding.

Lavinia Rogers has temporarily abandoned her millinery business in New York and is back on the stage. She plays the part of *Mrs. Martha Wilson*, mother of *Hiram Wilson, Jr.*, creditably filling the bill.

James Reese Europe conducted the orchestra Monday evening.

All the musical numbers used in the show are by Negro composers. This is not mentioned to display race animus or selfishness, but to show that Negroes are beginning to appreciate their own works. At entertainments I have seen colored artists on programs rendering vocal and instrumental numbers, and not one by a colored composer. Using all musical numbers in a colored show written by Negro composers is an encouraging sign.

In naming the company "The Negro Players" the managers are again to be congratulated. There are some Negroes who might object to the name, but to ask them to give you a good and logical reason for so doing would only display their lack of self-respect for the race with which they are identified. I have no particular affection for the term "Negro," but as usage has made us a legatee of the term, just as it has done the Indian, although he is not born in India, it behooves us to accept it and make it stand for something.

Our lack of ideality regarding ourselves as a rule is one of our besetting sins. And yet we expect others to respect us as Negroes when many of us do not respect ourselves. The white man's idea of a Negro seems to be an uncouth, uncultured, ignorant, submissive person, who believes in race inferiority on account of color. We should emancipate him of this erroneous impression. Many of us who are of light complexion seek to "pass" for white among the Caucasians, while some of darker hue who imagine they can "pass" as an Indian, Filipino or associate themselves with other races much inferior to the African Negro make a pathetic attempt to do so. And yet they expect the Negro to be respected.

Even if the Negro Players represent new ideas the large audience at the Casino Theatre Monday evening showed in no uncertain terms that it welcomed the change—a change from slap-stick and a ridiculing of the race—to dramatic work, minus the crudities of method, acting full of human interest wherein the Negro is shown as a man among men, possessing a heart and finer feelings the same as others. The minstrel man, with his big, wide mouth and bladder jaws and the colored comedian with his dice, razor, bottle of gin and inclination to fleece others of their money, were all right in their time, but they have served their purpose. They were types that furnished work for colored performers, but they also created wrong impressions of the Negro race as a whole, which must be corrected, and such theatrical organizations as the Negro Players should do the educational work.

It is true that the Negro Players are very much different from the rest. To close the show with a dramatic sketch, minus singing and dancing, in which pathos and comedy are allied, is quite a departure; to get much of the talent from the churches of the various cities is also something new; to give youngsters who have never put foot on the professional stage prominent parts is also unusual. It is true that pioneer efforts encounter many trials and tribulations in the beginning, but there are exceptions to the rule. Maybe the Negro Players will be an exception. Let us hope so. Anyway, a new era is dawning in the colored theatrical profession.

THEATRICAL COMMENT.

(BY LESTER A. WALTON.)

VAUDEVILLE is to have in its midst for a limited engagement the well-known comedian, Bert A. Williams, who will appear in the principal Keith houses at a salary of $2,000 weekly. Mr. Williams will open at the Palace Theatre, New York

This sum is the largest ever paid a colored performer and the records show that but few white members of the theatrical profession are fortunate enough to come in contact with such a bank roll on pay day. Our mathematicians figure out that a salary of $2,000 a week enables one to modestly state that his monthly salary is $8,000 a month. Additional computation will show that a working man who can command a salary of $8,000 monthly is paid at the rate of $104,000 a year

President Wilson's weekly stipend does not amount to $2,000 weekly, and the salaries of the poor Cabinet officers and Senators pale into such insignificance that it would be unpatriotic to make a comparison. It is quite likely that were Senators Vardaman, Tillman and Hoke Smith to hear that a colored man was paid $2,000 weekly in Uncle Sam's currency for appearing about thirty minutes twice a day to make people laugh there would be several funerals in the Southland.

Bert Williams will appear in vaudeville under the management of Ziegfeld, Klaw & Erlanger. His managers had planned to put him out this season in a big musical production, but they concluded to abandon these arrangements which were only tentative, owing to unfavorable conditions in the theatrical business.

A feature of the large salary to be paid Bert Williams is that he will receive $2,000 without having booking commission deducted, which is equal to $2,250.

Theatrical – 1914
Individual Troupes.

STARS OF THE STAGE

ARTICLE NO. 16.

Stage Costumes and Scenery Are Half of the Battle Mr. Performer

By KNIGHT.

GOOD TASTE IS THE CRYING NEGESSITY OF COLored theatricals of the present day. Few colored shows or acts of recent date seemed to have fully realized the vital part that costumes and scenic effects play in making an impression favorable or otherwise on the discriminating audiences. Judging from most of them, the prevailing theory among them seems to be that anything will do as long as it comes under the classifications of costumes and scenery.

IN ALMOST EVERY ACT OR PRODUCTION ONE IS confronted by a bevy or horde of girls garbed in a heterogeneous assortment of stage apparel, the component parts of which have absolutely no relation to the whole. Color harmonies, capable of infinite subtle variations, or color contrasts, capable of most effective results when used intelligently, never seems to have intruded upon the consciousness of the one responsible for the costuming of the act or production in question.

INSTEAD ONE SEES A BRILLIANT RED ON THE GIRL on the end jarring discordantly against the off-colored green costume of the next girl, which in turn seems to rise up in open rebellion at nondescript apparel of the next member of the chorus, and so it runs throughout the entire company. This discordant note in costuming distracts the attention of the sensitive auditor and spectator and takes much of the edge off of the play or sketch, no matter how good the material of the play or sketch.

ALL THIS IS UNNECESSARY AND COULD BE ALtered without further expenditure of money, and with a little more expenditure of time on the part of one possessing the requisite knowledge of the laws of color harmonies and contrasts. Costumes should not, under any circumstances, be chosen and distributed indiscriminately. A girl that would be a fright in any of the shades of yellow might look her best in purple or red. The costumes for the entire company should be chosen and distributed with the idea of becomingness in view, each person being given their choice of certain colors that became them.

THE GENERAL EFFECT OF THE WHOLE COMPANY, when costumed, should be one of subtlety varying harmonies or effective contrasts. No discordant color notes should be in evidence. Furthermore, when costumes are fitted, the members of the company should be in stage makeup, as then a truer estimate of the color or effectiveness of the costumes could be obtained. As far as practicable, stage conditions, as to lighting, etc., should be similated, for then the producer would be able to obtain some idea as to how his company would appear to the audience.

THIS MATTER OF COSTUMING IS IMPORTANT enough to warrant as much serious consideration as any other part of theatricals, and if the sad sights seen on the stage in recent days are any standard to judge by, it has not received any worth mentioning. There are in this town men and women with inborn or cultivated color tastes and an eye to the picturesquely artistic in matters pertaining to the stage. It would well be worth the while of producers to engage the services of these people for the costuming part of their act, if they themselves are deficient in knowledge in this particular line. It would surely be an investment well worth while.

WHILE ABOUT IT, THE WRITER WOULD ALSO HAVE a word to say about the scenery used in some productions. This, too, could be, in many cases, immensely bettered. Some scenery is not only grossly inappropriate for the act in which it is used, but, in addition, evidences cheap and inefficient workmanship. Better far use what accessories are available at the theatre than make use of a crime in paint that distracts rather than attracts.

SOMEBODY IS GOING TO WAKE UP SOME DAY AND give the public a good show or act well and tastily costumed, with good scenery. And that person is going to make all others follow the pace that he shall have set.

WHO SHALL BE FIRST?

SO FAR WE WOULD SELECT BERT WILLIAMS AS he premier of blackface comedians; S. H. Dudley, leader of the theatrical profession; Aida Overton Walker, the greatest performer of artistic dancing, and Abbie Mitchell, the most typical singer of race melody. Harrison Stewart is the greatest of the younger comedians; Jesse Shipp the foremost playwright, and Will Marion Cook, the leading composer. Among the concert singers we would select as first Anita Patti Brown of Chicago, and as premier of our younger singers, Roland W. Hayes of Boston. As a mimic and moving picture actress, Lottie Grady is without a peer; the Byrons are unexcelled as novelty musicians. As a composer of popular melody, Shelton Brooks, the best imitator of Bert Williams, stands foremost. Among dramatic artists the most striking is Grace Hurt Brown of Chicago, an unknown woman, whose work we intended to give an extensive review. The greatest of the lyric writers are Alexander Rogers and Alfred Anderson; the greatest theatrical organizer, J. Ed. Green, and the greatest impressario, Jas. Reese Europe.

My Friend From Kentucky.

Neal's Monthly Magazine is one of the publications of Neal's Publishing Company, a publishing house that is doing perhaps more than any other single publishing company to bring the Negro in literature prominently before the literary world. Aside from publishing the essays of Prof. Kelly Miller, a notable writer, it has issued a volume from Major John R. Lynch and a number of other members of the race who are rapidly winning recognition in the literary field. In this magazine there appears an article on the stage that is deserving the highest commendation. While I seldom write things theatrical on the front page of the Freeman, it is worthy of notice, not only of Mr. J. Lubrie Hill and his entire company, but the Negro race at large. The article in the January issue follows: "The present production at the Lafayette Theatre is a musical comedy, entitled 'My Friend from Kentucky,' which its author, J. Lubrie Hill, has endeavored to make a typical racial performance—a proper thing to do. We now realize that much valuable folk lore and many songs that should have been preserved have already past beyond reach with a disappearance of slave days and the old southern mammies who had the shadowy grotesque views of life that only the absolutely untutored mind is capable of holding. This awakening instinct for dramatic composition may serve to preserve such relics of it as are left. Considering that Hill has written the book, the lyrics, and the music and staged the play himself, and that he also plays one of the leading parts in it, 'My Friend From Kentucky' is a very considerable achievement. A glance at the program of a downtown musical comedy reveals that the music was done by one man, the book by two others, the lyrics by another, the staging by another, the ensemble by another and dances by yet another. This serves to give some idea what Hill has accomplished alone and I am sure that his company—the "Darktown Follies" he calls it—is the largest of the two. The play is given with such vim that one's first impression is almost of violence and the play is too long but these are both faults that are easily remedied and it seems a pity to discourage any one in New York who is inclined to give us our money's worth. * * * It will not be surprising if "My Friend From Kentucky" should forge its way to Broadway. Meantime, many people are watching with considerable interest this dramatic effort in which one man has accomplished so much." The show is coming to Chicago and [illegible] every theatrical devotee to see it.

HAVING A TOUGH TIME IN THE SOUTH.

Mr. Knox: Dear Sir: Please warn all performers from the North not to go down South, as they will get hurt and not get their money, especially if they are from the North. They have got three performers locked up from here and the manager of all the colored houses are in the combine. In Atlanta, Ga., they beat me up and kicked my wife. So tell them to beware of Atlanta, Ga.

Respectfully yours,
THE BROWNS.

P. S.—I had to leave to escape getting lynched.

The above clipping from the Freeman is a lie, made out of the whole cloth, and is one of the usual libels circulated in the North by irresponsible individuals and yellow sheets. There is absolutely no truth in the statement above.—Editor.

By KNIGHT.

ORIGINALITY IS THE SELF-APPOINTED BUGABOO of the colored actor. With but a few exceptions those following the theatrical profession are as seemingly afraid to attempt anything new and original as a old maid is afraid of a man. The time honored and slavish custom of following precedent seems to be inherently bred into the very bones and fibre of their being. Their aim and goal seems to be not to surpass all others on original lines, but merely to imitate passingly well, something that has been conceived and executed by someone else with success.

THIS IMITATION THEY PERSIST IN ATTEMPTING to foist on the public without labeling it as such, thinking undoubtedly that the public will not tumble to the deception. But the public does tumble and tumble in a hurry. The best proof is that no imitator has ever attained half the success of the creator and originator. This would not be the case if the public was as ignorant as some of the performers give them credit for being.

THE PERFORMER THAT STEALS ANOTHER'S STUFF is not fooling the public as he thinks, but is merely fooling himself. His scanty bookings and these mostly in the cheaper grade house with small remuneration is the answer. The colored acts that work all the time are those that are different. That's the keynote of the whole business—to be different. Who wants to sit through a bill and see two or three thinly veiled and poorly done imitations of some popular stage favorite of the past or present after having seen the original? Even a good performer often hazards whatever chances he possesses of making a big "rep" by attempting something that has already been done consummately well by another, as his efforts seem feeble indeed when subjected to the searchlight of comparison.

IMITATION IS A DANGEROUS BUSINESS FOR ONE not possessed of inborn supernatural powers of mimicry. Even these make a far better impression when they "come out in the open" and assert that their next number will be an "imitation" of "Mr. So-and-So." The public then knows what to expect and if the performer falls short in one thing it is more than willing to give him a fair share of credit for that in which he has succeeded. The surfeit of imitation would soon cease if the performers would come to the realization of what it really was that brought success to those whom they so assiduously and persistently attempted to imitate.

IT IS NOT AS THEY MISTAKENLY IMAGINE THE particular songs or dance steps or business which they pilfer bodily for their own use, but the fact that these songs, dance steps and business were suitable in every respect and in perfect harmony with and expressive of that individual's personality. The never-to-be-forgotten George Walker was successful in his particular roles because he denied precedent and made his songs, clothes, business and dances fit right into his personality. This is originality for originality is but the honest expression of one's personality. Harrison Stuart, S. H. Dudley, Aida Overton Walker, Bert Williams, Lottie Grady, May White, Miller and Lyles and Allie Gillam are no more reminiscent of one another than Jack Johnson is of Venus de Milo, simply because they do not try to be like one another.

EACH HAS DIFFERENT PERSONALITY AND EACH IS endeavoring to make evident that personality in its fullest extent through their work. These are the successful ones, the ones the public talks of off and on the stage, the ones that get the bookings worth while. There are of course others whose names escape me just now. But the majority are not in this class, sad to relate. And until they wake up and express their own individualities the colored stage as a whole will lose its worth.

IN ALL EARNESTNESS AND SERIOUSNESS I BEG OF you performers to "can the copy stuff" and get something new, original and suitable to your talents. The public wants something different. It is pleading for it. Opportunity knocks now. Get that something that suits you and suits them. Go to it heart and soul. Don't be afraid to spring it. Try being original and watch your bank roll and reputation grow. When you get the notion in your head to imitate, remember that "monkeys imitate and men originate." Pick your class out of the two. Give precedent the lie and don't let Originality be your bugaboo.

WHAT ABOUT THE "COUNTRY STORE?" IF CONducted carefully the "Country Store" is a harmless diversion, but—The rise of the Afro-American as a booking agent is to be noted as a feature of the past season. Dudley, owing to his retirement has been able to devote his entire time to his agency, which is rapidly becoming the controlling force of the "small time" houses. Dan Michaels, new in the field, is doing well with his agency, booking such houses as the Lafayette. Kline, the white Chicago manager having combined with these Eastern agencies, has cemented a powerful alliance for the small time actor. Emma and Mabe Griffin have also ventured into this new field, operating from Chicago.

WE WITNESSED EVERY COLORED MOVING PICture film this season. The most interesting of all the releases was that of the Negro Players of New York, taken by Hunter C. Haynes at Nashville, Tenn., during the Baptist Convention. Colored scenario writers in general suffer from a tendency to belittle the race by picturing levee life, a sin excusable only in writers of ragtime lyrics. The best scenario was produced by the Foster Photo Play Company, under the title of "The Butler." Without Lottie Grady and Wm. Moore, the official scenario writer, the Foster Company would be stripped of its essential element.

The New York Clipper 4/11/14

WORLD Herald
OMAHA, NEB.
APR 15 1914

COLORED ACTORS GIVE SHAKESPEARE SCENES

Colored thespians last evening gave a program at the Krug, principally of scenes from Shakespeare, but including several specialties, a large audience being present. In the scene from Richard III., the stars were Tom Taggart as Richard III., Miss Pearl Duncan as Lady Anne, and Paul Wigington as Henry VI. In the scene from Macbeth, Miss Ella Dillard took the role of Lady Macbeth, Will N. Johnson as Macbeth, C. W. Wigington as Duncan, and Paul Wigington as Banquo. In the scene from Faust, Tom Taggart served the cast as Mephistopheles, and Charles Wigington as Faust. Entertaining specialties were given by Prof. W. M. Riley, the magician; Andrew Herold, the ebony faced comedian; Walter Bell, the sketch artist; and choruses and sextettes.

Get a Tornado Reconstruction Booklet. Thirty photos of tornado scenes of a year ago, and thirty photos of the same scenes all rebuilt. And a panoramic view of Omaha's business center (7x33 inches)—on sale at the World-Herald offices in Omaha, South Omaha and Council Bluffs, or through the World-Herald carriers. Price 15c; by mail 19c. Get them now and mail to friends. They are a fine ad for Omaha.

Brooklyn Citizen
6 APR 1914

CONCERT AT CASINO.

S. H. Dudley and Company Entertain Appreciative Crowd.

S. H. Dudley and his company of fifteen colored entertainers headed the bill at the Casino Theatre last night. A capacity audience was present. Dudley is one of the most popular colored entertainers on the American stage and has not appeared in this borough for some time. He was last seen here several seasons ago at the Amphion Theatre with his all-colored company in "The Smart Set," where he scored a decided hit. The act last night consisted of singing, dancing and instrumental selections and was in the form of a first part minstrel, and at the conclusion of the act, the company was forced to acknowledge to several curtain calls.

Morris and Campbell, singers and dancers, were liberally applauded for their cleverness, as were Davis and Mathews, whirlwind dancers.

Others on the bill were: Morris and Prince, jugglers; Mack and Irwin, comedians; Marconi Brothers, musicians, and De Vero and Zeimatter, acrobats.

Commencing this afternoon and throughout the week, Harry Hastings' Big Show will be the attraction at the Casino. The cast is a large and talented one and headed by the well-known Irish comedian, Tom Coyne.

SAM LUCAS IN MOVIES

Sam Lucas, known far and wide as the dean of the colored theatrical profession, has become a movie actor. This veteran of the footlights, who is in his seventies, is in New Orleans with a large company, appearing in the production of "Uncle Tom's Cabin." Mr. Lucas was chosen to play the role of Uncle Tom because of his peculiar fitness. The other members of the company are white.

Mr. Lucas was the first colored man to play Uncle Tom. Several decades ago Harriet Beecher Stowe wrote him a letter stating that his conception of the character of Uncle Tom was better than any she had ever seen.

Theatrical - 1914

Individual Troubes

THEATRICAL COMMENT

(BY LESTER A. WALTON.)

SINCE January 1, several meth-eater traditions directly affecting the colored artist in vaudeville have been trampled upon and thrown into the ash heap, and while colored acts on the two-a-day circuits are few and far between, yet the one or two individual successes have been so marked and pronounced that those deeply interested in the welfare of the colored vaudevillian have taken on fresh hope with respect to the future. New York Age Jan 13 '14

Take, for instance, the case of Bert Williams. He is filling engagements on the Keith Circuit at a weekly salary of $2,000. For two weeks he appeared at the Palace Theatre, New York, and for the first time in his career as a single turn he was accorded headline honors. Last week he headlined the bill at Keith's, Philadelphia, although not a colored performer had been booked by the management of that house for years. This week the comedian is topping the bill at Keith's, Boston, another big time vaudeville theatre where colored vaudevillians have been persona non grata.

Last Monday afternoon, for the first time in the history of New York, theatre-goers witnessed the unusual spectacle of a colored orchestra playing in the pit of a first class theatre for white artists. This scene was enacted at two houses in one afternoon—Hammerstein's Victoria Theatre and the Palace Theatre. Such an unusual condition was due to the insistence of Mr. and Mrs. Vernon Castle, known in the Four Hundred as society dancers, that James Reese Europe's Society Orchestra, play their dance music.

Mr. and Mrs. Vernon Castle are at present the dancing sensation of New York. They not only appear before the Four Hundred at private entertainments, but conduct a dance hall in New York, where only the members of the Smart Set are allowed to tango and dance the Maxixe Bresselliene. This week they are booked to appear at the Victoria and the Palace theatres, and Vernon Castle decided to use a colored orchestra, his opinion being that colored musicians are better qualified to play music for his style of work.

At both theatres Monday afternoon the white musicians regularly employed looked upon the debut of colored musicians in the pit somewhat lightly. They were under the impression that the colored men were going to use mandolins, banjos and guitars only, but when the colored musicians presented a regular string orchestra, and the audience gave them an enthusiastic reception, applauding them heartily and demanding encores, the white musicians assumed a different attitude and immediately asked that the colored orchestra be permitted to play on the stage instead of in the pit, contending that a number of the colored men did not belong to the Musicians' Union. So, for the balance of the week Mr. and Mrs. Vernon Castle's colored orchestra will be stationed on the stage.

The members of the orchestra are: James Reese Europe, conductor; William Tyler, Allie Ross, Tracy Cooper and James Van Houten, first violins; Leonard Jeter, 'cello Georg DeLeon, baritone; George Heyward, bass; John Geo. Russell, clarionet Fred Coxite, flute; Wiliam Fairfax, trombone; George Jenkins, drums.

Fighting Gallery Accommodations in Louisville.

The majority of citizens of Louisville are remaining far, far away from the Mary Anderson and National theatres, because the managers of these houses have given out that Negroes must either accept gallery accommodations or stay away. Committees have been appointed to watch the gallery entrances of the two theatres and report all Negroes who are so lacking in self-respect as to go where they are not provided decent accommodations.

That there are some colored people in Louisville who do not mind being humiliated is made evident by the following article, which appeared in one of the Louisville colored papers:

Monday afternoon a young colored woman came from the alley-gallery of the Mary Anderson. She wore a hat with three great black plumes, she wore a tan colored suit of the latest tailoring, she had expensive shoes upon her feet, in fact, from her high-heeled shoes to her black plumed hat was an outlay of over sixty dollars. On the street she was a queen, in appearance and deportment, she was the peer of any woman on Fourth street. Yet she proved she was not the equal of a single white woman in the City of Louisville by patronizing a theatre that sa'd because of her color and her color alone, she must sit as if in quarantine in the top of the house.

The managers of these two "Jim Crow" theatres have about come to the conclusion that Louisville's colored citizens mean business, for within the past ten days they have shown a disposition to recede from their erstwhile stand that all Negro patrons must either sit in the gallery or stay away.

The management of the National Theatre has issued the following statement: "Colored people may have second gallery seats, but they must use the alley entrance; under no circumstances can they enter or exit by the front door."

This is what the management of the Mary Anderson had to say: "My gallery brings from $250 to $300 a week. It is crowded at every performance with the best colored people in the town. They are satisfied with conditions, but if it can be arranged to give them seats in the balcony without entering the front door I might consider it."

The colored Americans throughout the United States would like very much to learn the identity of "the best colored people in the town, who are satisfied with gallery accommodations, and who deem it a rare privilege to make their entrance and exit by means of an alley.

But we fear the management of the Mary Anderson Theatre is one of those misguided creatures who believes that all colored people are alike and is just as apt to take anybody for one of the best colored people in the town, so long as he is well dressed. But according to reports from Louisville, the latest statements given out by the theatre managers has not changed the situation one iota.

The Griffith Sisters, Emma and Mabel, well-known and immensely popular in Washington, have been the producing managers of the Majestic theater. They see no reason why a down-town colored theater should not be made to pay in a community of 100,000 Negroes and they purpose to give the venture a thorough trial. The best vaudeville talent in the race is being signed for the house. The Grimm Company is presenting "The Return of Giveadam" this week.

PERFORMERS ABROAD.

Colored performers are attracting more than ordinary attention in England this season. A letter just received by THE AGE chronicles the following information: "The 'brother' has things

J. ROSAMOND JOHNSON

his way in London this week. Tom Brown and J. Rosamond Johnson opened at the Pavilion as a team and were the hit of the show. Charlie Hart, working at the Tivoli as a single, cleaned up. Scott and Whaley and Belle Davis at the Metropolitan, ran away with the bill, and the papers are cartooning little Willie Robinson in 'What, Ho, Ragtime.' Harry Brown is the star of the 'Full Inside,' running at the Oxford. He is the star and every point in the show is worked up to him. The Versatile Four are at the Collins Music Hall and are also entertaining royalty, and Crumbley & Glass are going big at the Empire Shoreditch, and are being featured on every bill."

TOM BROWN

NEGRO PLAYERS CLOSE.

The Negro Players closed its road season Saturday night in Washington, and the members of the organization are now in New York. Although the company has been traveling in the South where the atmospheric conditions have been very congenial, the thespians seem pleased to be in New York once more, despite the zero weather and snow that greeted them. The New York Age 2-26-14

Everybody speaks well of the Southland, and Messrs. Rogers and Creamer have many interesting tales to relate.

Bert Williams.

Colored boys and girls find only three avenues of theatrical endeavor open to them, namely: Musical comedy, vaudeville and minstrelry. The first requirement to enter either of these is intelligence, at least a common school education is almost indispensable. A natural talent for music singing, dancing, elocution and acting is not only necessary, but one should have a rudimentary knowledge of all the above mentioned requisites before venturing to enter the theatrical profession. The New York Age 2-13-14

STARS OF THE STAGE

ARTICLE 22.

What Will The Coming Season Bring The Colored Theatrical World?

By SCRIP

AUGUST DAWNS, AND THE APPROACHING SEASON is almost here. The coming season will undoubtedly stamp the imprint of a new order of colored actors upon the theatrical world. The old time actor is dying out; the minstrel man of the type of Billy Kersands is to-day merely a curiosity. Even white audiences, which as a rule are unable to penetrate into the true art of our stage, have grown weary of the red vest, thick lipped watermelon type of blackface that shouts his lines like a train caller, swings a razor, and dances grotesquely in shoes ten times too large for any man alive.

The elimination of the old time minstrel may be gratifying, but on the other hand the race is in greater danger from the exploitation of the levee comedian. The rise of Stringbeans and Emmett Anthony and all their ilk has had a tendency to popularize the obscene and the suggestive. This new type of comedian lives off of the filth of life; he is the fly of the stage, and the quicker he is exterminated the better it will be for the rest of us. He is too easily imitated and too easily made an excuse by such managers as Duke Brennon of Chicago for the elimination of colored talent. The coming season will see him in all the small houses, which will be packed by both the vicious and the weakminded; it is our sincere prayer that the better houses will close their doors to him. That would mean starvation for him so far as New York is concerned, and that is what he deserves.

THE LETHARGY OF OUR CLERGY CONCERNING this matter is deplorable. Ministers preach that the theatre is immoral, that the stage woman is undesirable, and that the drama and vaudeville ruin the youth of our race. It is well to admit that such a condition exists, but a good physician does all he can to remove conditions. If the clergy finds that the stage is undesirable, let it make it desirable; if not, let it hold its peace and lift the ban from theatre going. Be honest with your public good, Messengers of the Nazarene.

WE RECOMMEND A BOARD OF CENSORS, COMposed of at least one minister, one influential citizen, and either a member of the press or a theatrical expert, whose duty it shall be to inspect theatrical offerings each week and pass upon their desirability. Some curb must be put on the cheap, sensational actor if the colored stage is to endure and the morals of our people preserved. We also urge that the colored press throughout the country take up in all honesty and with true courage the fight against the immoral stage. Such a fight is of more practical value than the question, "Will I or my next door neighbor get a job from Woodrow Wilson some other white man?" The theatrical powers have too easily commercialized the colored press; too often advertising influences the attitude of a journal towards something as vital as this question of morality and art.

THE LARGE ROAD COMPANY WILL UNDOUBTEDLY be confined next year to the colored houses. With the exception of possibly Hammerstein, the great managers shrug their shoulders at the idea of exploiting a colored organization. This means almost the total absence of white people as audiences. What excuse, pray, can the owners of road companies offer for shows fifteen and twenty years old in conception and treatment? Last season "Chlorindy," a melange of stuff popular at the dawn of the Williams and Walker vogue (during the late 'nineties) proved better than the pretentious, thread-bare productions offered Harlem. First class colored audiences demand colored life, but also demand an intelli- [illegible] of it. The day of the slipshod plantation show has [illegible] the night has come upon the white audience.

[illegible]IAMS WILL AGAIN TOUR THE COUNTRY [illegible] the Ziegfield Follies. This is the last vestige of [illegible]pect the colored actor has. The new order has [illegible]ots of Egypt, to be found along the primrose path [illegible]livion. The old order still remains, masters of the [illegible] None, except probably Harrison Stewart and Allie [illegible]pasmodically Miller and Lyles, can claim a place in [illegible]any. This is the dull season; the fires of genius have [illegible]ed out, and along with it standards and hard appli-

[illegible]W YORK CITY THE SPECIAL ENTERTAIN- [illegible]ng the place of the road company. Such leaders as [illegible]n Walker, Jesse Shipp, James Reese Europe and Dan [illegible]ve tried their hands at that form of amusement during [illegible]eason. The next season promises more of that type. The [illegible]ate condition of the special entertainment is that the so- [illegible] form of dancing is the chief attraction. In other words the special entertainment is a pretentious ball, with good vaudeville that many of the shell cranium class prefer not to see, as it bores them to wait for the opportunity to dance. Unless this condition is remedied, the special entertainment will likewise decline.

THE CHIEF NEED OF THE STAGE IS A NEW PLAYwright. A play, good in technique and in conception, whose theme will stir the public, will do much to redeem the colored stage. As Knight says, we have enough stars; what we need is writers. The real literary man has been foreign to the colored stage. We would like men of the strength of Chesnutt and of many of the undiscovered writers in The Crisis to enter the field of theatrical authorship. And above all we would like to see them encouraged by the managers of the different colored houses. By that we mean reasonable royalties and proper presentation of all worthy material. A criticism that is made of New York City is that the concert artist has very little opportunity to be heard properly.

CONCERNING THE THEATRICAL PRESS WE DEplore the growth of the press agency system. Commercialism is ruining all opportunity to develop the stage among our people through the press of our race. Throughout the country there exists certain newspaper writers who instead of looking for merit in performers merely consider the possibility of their advertising. Very seldom can actual value be placed on the theatrical comment in various newspapers. This, as well as salacious and sensuous performers and the color line, is dragging the colored stage into the mire. This is deplorable, and we hope something will be done to remedy it. New York should be as eager to hear Anita Patti Brown and Roland Hayes as it is to hear Abbie Mitchell or Blanche Deas. No other city would refuse to hear them; then why should the American metropolis assume such an attitude? Next season should bring us in concert not only Hayes and Patti Brown, but Abbie Mitchell, Blanche Deas, Sinclair White, Sarah Green Byrd, and others, familiar as footlight favorites, and we should show our appreciation of art by packing the house.

Theatrical - 1914
Individual Troupes

BERT WILLIAMS WORLDS GREATEST COMEDIAN

Amy Leslie Pays Beautiful Tribute to Noted Fun Maker Now Starring in "Ziegfeld Follies 1914."

POSSIBILITIES IF WHITE

As It Is No Cleaner Cut, More Ardent and Gentlemanly Entertainer Exists—Greatest America Has Ever Bred and Taught.

New York City, July 18.—Just when the word Revue has strayed from its identifying firmament, from the pastorate of the inventive Ziegfeld, here comes that spectacular dreamer, with the most colossal assurance that his kind of a show belongs to Ziegfeld and to no usurpers of the idea, with an ultimate perfection in "Follies" of this date up to the hour.

Such beauty has never trod a stage, such comedy has never been on tap in such a persistent, original stream since Bert Williams and Leon Errol began occupying banner pedestals in the arena of laughs.

Possibly a keener sense of obligations with rivalry in the field urged Mr. Ziegfeld to a monumental effort, and perhaps the quiet mind and whittled ambition which come of pleasant environment and outlook put him in a mood to invent and take fanciful flights. Whatever incentive the perpetually youthful and creative Chicagoan felt tugging at his wakeful and wasteful genius for entertainment, the result has been something delightful and the open season at the Amsterdam theater holds crowds of enchanted stay-at-homes and trailing riders from the closer resting places of the hunters for novelty. Leaning its heavily decorative beauty upon the black and Herculean shoulders of Bert Williams, the "Ziegfeld Follies of 1914" sweep across the empty promises as if there never had been another revue.

Williams a Great Comedian.

Williams is one of the greatest comedians America has ever bred and taught. His solemnity, his dignity of purpose in tremendously funny achievements, his big, melodious voice and direct artistic aim, would, if in the skin of a white man, turn the laughing world topsy turvy with delighted amazement; as it is, no cleaner-cut, more ardent and gentlemanly entertainer exists regardless of his color. He has capital songs by Eugene Buck. He has a scene even more ludicrous than the one which whirled laughter across the country from the bridge upon which he soberly played a kindly porter of baggage. Williams and Errol balance in the air on swinging scantlings of a building ninety-nine stories high.

It is uproarious fun and the two in a combat of words and action achieve the limit of legitimate fun-making.

They have a golf scene which is immense and singly they, in the height of clever acting, keep the packed house in an uproar. This by way of plain-sailing, delightful abandon to well put and dexterous comedy and then the mammoth production, the bright young actors and singers not entirely overshadowed by Williams and Errol and the youth, beauty and divinity of physical perfection which back the entertainment up like a gift from the supernatural.

Girls Exquisite, Shy and Young.

Girls so daintily exquisite, so shy and young and pretty that their fairy-like loveliness takes away the breath, and clad in such wonderful array that the eyes stare with surfeit of it all, are marshaled in hosts and phalanxes, stunning and gratifying. The new girl has come into her own under the tutelage of Errol, who is master mind at dance direction and picture taking with the live models. We are able to expect that handsome old guard well bolstered up in painted youth, because they knew the ropes and could be depended upon, is no more to greet the girl adorer when this year's "Follies" goes upon the road. Brand new girls, girls we never saw, girls of comeliness almost fragrant with youth and quite as enchanting as a garden of flowers, dance and pose and chatter and sing, and a big, well behaved, manly pack of fellows back them up in any of their vocal and terpsichorean ventures.

Pluckings from the world of color and diaphanous material have been plundered extravagantly to conceal as far as possible all attempts at covering these glistening beauties in their teens. Even the cubist fantastics are tamed and put in a guise of astonishing but agreeable combinations of color and design, and a bath of electrifying and solacing tints and shades and combinations refresh and regale the admiring followers. The book has wit, actual wit, and a steady stream of opportunity for excellent acting and singing is not shunted to one side with the output of the familiars. But music has briskness and smartness, modernity and melody, and some of the best lyrics ever written to feed its tunes upon.

Some of the Fair Ones.

Vera Michelena, who always comes up smiling at her most recent rivals in pulchritude with her beauty intact and her voice better than ever, is a picturesque holding and May Laurel bids memories of the sulky Lorraine step aside and May Leslie, about the only one of the remembered beauties of other "Follies," is pretty as a peach and does a bit of acting which she regards with much ambitious solemnity. Two candidates for favor arrive in the persons of a clever soubrette, Gladys Feldman, and a still more promising comedienne, Louise Meyers, both of whom come from Chicago.

Other Useful Members.

Rising out of the crowd of revelers comes that Texas ranger, George McKay, who is a generally useful and ornamental member of the Ziegfeld crew. George is a one man band who is handsome, musical and a dancer of old style clog and fancy stepping not to be equaled and he can act bits rationally, with intelligence and acute humor. Arthur Deagan is almost as versatile and he does the funniest burlesque of Bryan of the dozens that "Chautauquative" statesman has provided jaded humorists. Deagan's Bryan yodels, which is not a bad idea for Bryan to pick up.

Ed Wynne deserts vaudeville and arrives as a side splitting comic of original and breezy methods. Wynne has a great scene in a most attractive hell, described handsomely by Mr. Ziegfeld from some of his own experience, possibly. His song is not especially hilarious, but he makes it sound so, and as a tango instructor he gives a great burlesque to the cup contest fake, which has Gotham in its pleasant grip, tooth and nail.

Where in the world Flo Ziegfeld found his inspiration for the color schemes for his marvelous scenes, is not to be guessed, for they are past all poetic flights in beauty and surprises. Real orchards, abloom and alive with tropically arrayed elves and sirens, and each scene seems completely to obscure memory of the last in gesturing and splendor. The songs and finales especially are delightful and one a ragtime military maneuver with all the intricate movements of a magnificently attired army of soldiers in scarlet and gold, completes the exhilarating amazement in invention and that spendthrift indulgence of production for which Zeigfeld is famous. Wait till Chicago sees this if it can be transported with its weight of beauty in girls and its solid backing of good voices just as it is and the Illinois theater will seem the smallest theater we ever had.—Amy Leslie in the Chicago Daily News.

SEEN AND HEARD WHILE PASSING.

The Indianapolis Freeman
3-14-14

By Salem Tutt Whitney, of the Smart Set Company.

PLAYING STOCK.

Managers of colored theaters, especially in the South, experience much difficulty in securing the proper entertainment for their patrons. There is entirely too much sameness in the vaudeville acts. Not enough novelty and originality. The usual vaudeville act opens with a song, followed by dialogue, too often dull and uninteresting, or jokes, very often of doubtful vintage; then there is another song or dance, some more dialogue or jokes and closes with a song or dance. This vehicle for a vaudeville sketch would be appreciated if the songs were new or original, the jokes fresh, the dances unique and novel.

There are many vaudeville artists who make an honest effort at originality, but no sooner does some intelligent performer produce something new, than some lazy incompetent, steals the act and hurries to new fields and exploits the plagarism as the product of his own brain.

In the scramble for acts, managers afford legitimate acts too little protection and make it altogether too easy for mediocre acts and talentless performers to get work.

All a disgruntled chambermaid, scrub-girl, dish-washer, cook, waiter or porter need do is learn three songs, not necessarily new, know how to "ball-the-jack" and "get-over-Sal" (wardrobe is not an indispensable requisite, managers often costume an act before it can make a respectable appearance), about $1.50 is required for letter heads with which to write to some manager, asking for a prohibitively low salary and the girl or man of "all work" is ready to leave their lowly occupation and launch upon a vaudeville career.

The rapid increase in colored playhouses and the demand for talented performers who can stay at one house for one or more weeks has given us the Producer and the Stock Company. When one set of performers meet the approval of the patrons of a house and increase the attendance, the manager of that house wishes to retain the drawing card and the performers are encouraged to stay so long as they can change their program and please the patrons.

At present there are several stock companies that can play one theater for an indefinite time and give satisfaction. They present dramas, comedies, farce-comedies and musical comedies. These different shows may be written and staged by a producer with the company or be chosen from some standard or stock plays that are for sale upon the market.

Most colored theaters require the stock companies to change shows weekly or semi-weekly. While playing the Lyric Theater, Newport News, Va., under the management of Matt Lewis, my stock company changed program nightly for twenty consecutive nights without a repetition. No show we presented was shorter than an hour and a quarter and consisted mostly of musical comedies written by myself, with special music composed by T. L. Corwell, J. Homer Tutt and Henry Waterson. We also produced three dramas, including "Uncle Tom's Cabin," two farce comedies, one minstrel show and one entire vaudeville bill. The musical comedies were not paded with specialties to make them reach the required length of time. Of course all these shows had been played by the company at different times and places, but while we were changing program nightly we were rehearsing daily for the big Smart Set show and were compelled to put on the night shows without a rehearsal. I speak of this only as a wonderful tribute to the memory, talent and all round ability of the boys and girls who were associated with me. Their names were Sank Sims, Blanche Sims, Sam Gardner, Mamie Gardner, Ethel and Nina Marshall, Mabel Brown, Babe Brown, Hallie Dean, Nettie Taylor, Frank Jackson, Will Bayard, Buss Williams, and Henry Waterson. With this same company, augmented by the addition of James Woodson, H. S. Wooten, Mabel Dehearde, Geo. Rhone, Georgia Davis, Al Strauder, Lindsey Lewis, J. J. Weaver, Daisy Martin, and T. L. Corwell I played a repertoire of musical comedies in the first class houses of Indiana and Illinois, making "three-night" and "week-stands," changing program nightly. I have not heard of another colored musical comedy repertories company playing first class white theaters. The Hyer Sisters with Sam (Dad) Lucas, played repertoire in the West, but they represented dramas and comedies.

The Pekin Stock company of Chicago, Ill., with J. Ed Green, as producer, was the greatest of all colored stock companies. It included in its personel some of the most noted actors, actresses, singers, musicians and dancers of the race.

At present there are several good stock companies working principally in the South, where there is a large Negro population and the colored houses do not enter into competition with the white houses.

Probably the first of these was known as the Russell, Owens, Brooks' Stock Company. This company split, leaving Bob Russell and Billy Owens at the head of one company and Marion Brooks and Speedy Smith leading another. Marion Brooks is now managing the new Lincoln theater in Cincinnati, Ohio. The Russell and Owens company with the Brown Sisters, Madame LeRue, J. Shaffer, Lena Wiggins, Lillian Brown and Gerald Hamilton in the cast, are very popular. They played 35 successful weeks at Stile's Pekin theater, Savannah, Ga. The highest kind of a recommendation for Bob and Billy.

Billy King entered the field of stock while managing the Central theater, Atlanta, Ga. Billy's company has reached a high degree of efficiency and is in continual demand. The company is able to stay at one theater indefinitely without losing prestige.

Lew Kenner's stock company is also a strong drawing card. Mr. Kenner is ambitious and a conscientious worker. He possesses a magnetic personality which contributes greatly to the company's success. Associated with Mr. Kenner are Hendricks & Lee, Annie St. Claire, Rastus Mason, Vanclay & Thomas and Milly Williams. This company played 27 weeks at Frank Croud's Globe theater, Jacksonville, Fla. and later played a return engage-

(over)

ment of 14 weeks.

Ed. Lee's Creole Belle company is also doing commendable work.

Sidney Perrin is a noted producer, not only is he competent to write his own plays, but he composes the music for the same. Mr. Perrin would be a success in the South with a good surrounding company.

The field of "stock" lost one of its most able exponents when Tim Owsley, the Little Wizard, became manager of the Crown Garden theater, Indianapolis, Ind.

The stock companies give their managers good financial returns and they in turn are able to pay their people good salaries. Chorus people $16.00 to $20.00. Principals $20.00 to $35.00 weekly.

A "stock" experience, under a good producer and director, is invaluable. One not only becomes versatile but self-reliant. It cultivates the memory, increases and perfects one's talents and fits one to enter successfully almost any department of theatrical endeavor.

GRIFFIN SISTERS.

The First and Only Colored Women Theatrical Booking Agency in the United States, and Their Desires and Intentions.

We have opened up our agency and school of vaudeville are that we may promote the colored show business, as it is at a standstill, and the colored acts have no protection. They are not wanted in white theatres, and white agencies tell us to our faces that they cannot use us, and on every side the doors are shut in our face. It is time that we pull together, and work for ourselves and let the white man see that we can do without him. We appeal to our colored men with money to build their own theatres, and make some of the money that the white men are making in every part of the United States. All are making thousands of dollars per year off of the colored acts and colored people. The white man is sitting in his office booking colored acts, and as soon as he gets rich, he opens up large white theatres and booking offices, and does not want the colored people to enter the doors.

This has been going on for years, as all the old-time big colored acts are out of the white houses, notwithstanding the fact that they have made thousands of dollars for the white man. Now is the time to stick together and put all of the money in our own race. Every colored theatre should book all the acts from a colored agency, and a real colored agency, with no white man to book an act that we do not need. Mr. S. H. Dudley has his agency in Washington, D. C., the Griffin Sisters here in Chicago, and Br. George Bundy in Philadelphia, Pa. We can keep the acts working and keep the theatres with a good bill all the time.

If a white man runs a colored theatre, let him book his acts from our colored agencies, and let us make some money also.

The Negro show business is just now in its infancy. There is plenty of money in it. No white agent is looking out for the interest of a colored performer, or any colored manager. All they are looking for is the money. A colored agent will look out for both if he has any race pride. The way to success is to "Do unto others as you wish that they would do unto you," and that is just what the white man will never do, as they have never wanted the colored people to treat them as they do the colored people. Another thing is, that we, the colored people must stop and remember that when the crowd is packing the white man's theatre, the poor colored acts are doing it all, and that they do not want to pay the salary if they ask for a good salary. The manager must remember that it takes money to keep up appearances and to draw the people. A box-attraction must get a certain salary and every other act must get paid accordingly.

We are willing at any time to give advise to any act or manager about the colored show business, as we are one of the acts played. We have promoted colored theatres to their standard of today, as about seven years ago we started in them, and have stuck to the mup until now. We have had big acts to laugh at us for working

THE GRIFFIN SISTERS HANG OUT THEIR SHINGLE

colored houses, but we knew that the day would soon some when they would be glad to work their own houses.

We think it lovely to stand on the stage and entertain our race, for "We are, who we are, there," while on a white bill, you a "just a colored act." There is no colored star in a white theatre except Mr. Bert Williams in vaudeville, and now the white man is saying that he is not a Negro. The white men and women are browning up, backing up, and turning up, and our colored men are training them to do the colored people's work. Therefore, there is nothing for our acts to do.

I, Miss Emma Griffin, have had many big time white women to ask me to teach them how to do a coon song as I do. They have offered me much money but I have refused, for I never teach a white woman something to make about six hundred dollars per week, when for the same thing, the white manager would not give me fifty dollars. Let us look at all these things which are killing us every day.

Every ragtime song and other big hit that are being used in the big houses of today are written by colored men. What would they do for catch songs if it were not for the one and only Will Marion Cook, the greatest in the world also the Messrs. Cris Smith, J. Rosamond Johnson, Shelton Brooks, William Dorsey, Alex Rogers, Jessie Shipp, Tom Lamonier, Joe Jordon, Will Vodrey, Jim Burns, De Koven Thompson, Frank Williams and Russel Smith? Such brains as these keep the world singing and playing pretty songs.

When the time comes that we have big theatrical kings and large theatres and managers pay the stars adequate salaries, we can pay from five hundred to eight hundred dollars for songs and for training just as white stars do.

Colored actors must study more and change their acts, instead of using those six and seven years old. We must learn to keep up with the times. We must also pay strict attention to dressing to correspond with the act that we are playing. Never think that a five dollar dress will make the same impression that a twenty-five dollars one will. Our people like pretty wardrobes and nice classy acts as well as the whites do.

The colored men, when asked why they do not build theatres of their own, should stop saying that our people will not patronize them. They will if we give them the worth of their money. When Robert T. Motts was living and his Pekin Theatre was in its prime, our people did not fail to fill its doors at every performance. Nevertheless we must not get so big after opening up our business as to forget how to treat the people whom we expect to support our enterprise.

We, the Griffin Sisters, have been in the show business for fourteen years. We were put into the business by Mr. Cole, Mr. George Catsal, and Old Pap Ledges of the Western Theatrical Vaudeville King, and have worked in the best white houses in this part of the country, and some other countries. Our hearts are in the colored show business, and as we have been so well taught by big white managers, we know just how to build up our own theatres. Now, colored gentlemen, who have money, we appeal to you to think the matter over, and get in touch with our office. Any actors wishing any advice are asked to write to us, as well as managers, who are asked to write or call. We are always pleased to talk with you and help build up your houses if they are running down.

Gentlemen, please look into the matter as it stands us in hand to make mention of the fact that the two largest cities in this country today, both New York and Chicago, have not a colored theatre owned solely and controlled by the colored man, to those who might take a tip and invest their finance toward the future support of the colored theatrical profession. Mr. S. H. Dudley and several of our colored gentlemen are controlling between seven and eight houses in the Capitol City, Washington, D. C., which speaks very highly of their business ability and anxiety to promote the colored performers. For instance, in Chicago where our big acts rest, coming on both Eastern, Western and Southern times, are forced to play the white man's house for less money than they are worth, simply because we are not controlling any houses of our own, allowing such agencies to be our guide. It is also incredible to our colored managers to book our acts out of white theatrical agencies when we have our own colored agencies. Now, if the colored man would take the second thought when he is about to invest his finance into a cafe and restaurant in his neighborhood to make a success, that the white man will open a motion picture house and occasionally have a colored vaudeville act, he is after the money, and he gets it, because he has a novelty that is enticing, and that is his success off of our patronage. Now, why can't we do the same thing? We can, if a few will start. We will do all within our power to advance our colored acts, managers, and booking agents; so that within a period of time, we as a race will be equal to the whites and, with a little careful training, surpass their ingenuity.

THEATRICAL COMMENT.

By IDA OVERTON WALKER.

A race's premier dancer, is giving evidences of her skill as an exponent of the modern dances at Hammerstein's Victoria Theatre this week, and she is one of the big hits of a big bill. Miss Walker is being ably assisted by Jay Grant.

The members of the gentler sex are certainly coming into their own since the dance craze struck New York, and

with one or two notable exceptions are more in the public's eye than the male dancers. It is strikingly noticeable that the men are assisting the women; for instance, Joan Sawyer is being assisted by John Jarrott.

Miss Walker and her partner do themselves proud in their terpsichorean exhibition and are heartily applauded at each performance.

At last J. Leubrie Hill is going to appear on Broadway! This week arrangements were made whereby the Darktown Follies are to open on the Victoria roof June 1. The company will be composed of fifty colored comedians, singers and dancers, and will give a presentation of "My Friend from Kentucky" in tabloid form, to last forty-five minutes.

Many are of the opinion that the engagement of the Darktown Follies at the Victoria Theatre will bring about more helpful conditions for the colored performer, and that a greater demand will be created for colored attractions such as existed a few years ago.

With such songs as "After the Ball" and "Rock Me in the Cradle of Love," with the numbers effectively staged as only J. Leubrie Hill can, and with the injection of snap and ginger in the tabloid version of "My Friend from Kentucky," there is no reason why the Darktown Follies should not register a real hit on Broadway.

Some few weeks ago the public was given an opportunity to see what Mr. and Mrs. Vernon Castle knew about society dances at the entertainment of the Tempo Club, but it was not until Friday evening, May 1, that knowledge was gained of what members of the race knew of the modern dances. So nearly two thousand interested ones hied themselves to the New Star Casino to witness the cabaret performance for the benefit of the Hope Day Nursery.

Chief interest centered on terpsichorean exhibitions, and all the dancers came in for their share of applause—Marie Thomas and Frank Thomas, in the hesitation waltz, and Lulah Rose Patterson and T. Henry Karney in the one-step, being particularly favored in this respect. Then there were Henry Creamer and Lillian Williams, who rightly belong in the professional ranks of dancers and who could afford pleasing entertainment on the stage at any time.

The complete program follows:

Miss Mattie Harris in Cabaret Songs.
"Kid Cabaret," The Sunny Rosebud Club Members; Helena Sheldon Johnson, Mae Kolkhorst, Rose Shapiro, Edna Mae Williams, Sadie London, Genevieve Williams, Frieda Shapiro, May Hulnich.
Medley Chorus.
Eccentric Dance, Down Home Rag.
Impersonation, Bothwell's "Serpent of the Nile"—Helena Sheldon Johnson.
Violin Solo—Master Norwood Fenner.
Child Ballet Dancer—Izetta Masten.
Character Song—Francis Maxwell, Dorothy Holloway, Leon Crutcher, John Braxton.
Impersonation, "Mabell's Ballet"—Helena Sheldon Johnson, Mae Kolkhorst, Edna May Williams, Genevieve Williams, Rose Shapiro.
The "Suffragist," a mirth-provoking farce—H. L. Pryor, Thomas Mosely and Madam Fannie DeKnight.

Modern Ball Room Dances.

American Tango—Margaret Brown and Harry Brown.
Hesitation Waltz—Marie Thomas and Frank Thomas.
Maxixe—Edith Smith and James Harris.
One-Step—Lulah Rose Patterson and T. Henry Karney.
Argentine Tango—Edith Smith, Margaret Brown, Marie Thomas, Harry Brown, James Harris, Frank Thomas.
Up-to-Date Trot—Lillian Williams and Henry S. Creamer.
Jolly John Larkins, the Rajah of Mirth.
Harold Parker and company.

The entertainment was in charge of Mrs. Albert S. Reed, who has been a zealous worker in making so many of the Hope Day Nursery affairs a success. James N. Anderson was floor manager.

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STARS OF THE STAGE

ARTICLE 27.

Let the Performer Not Kick When Told He Is Suggestive and Obscene, but Join the Ranks of the Clean Performers.

By SCRIP.

SOMEONE INFORMED US THE OTHER DAY THAT we were unfair toward Butler May and Emmett Anthony. "Those gentlemen," said our friend, "are not alone as performers of the suggestive type." How quickly we admitted the truth, and as soon as we had time for reflection we summoned before us the vast army of men and women of color living off of the "Blues," the ballingjack and offensive jokes. It was an army that would quickly dispel either the Allies or the Napoleonic Kaiser in their death grip. It was a hideous army—men and women writhing in sensuous pain, men and women slaughtering the maidenhood and the young manhood of the race, men and women leering at the Goddess of Virtue. And their chant was the miserable phrase that characterized Louis the Fifteenth and his famous paramour, Madame La Pompadour: "AFTER US THE DELUGE!"

WE TRIED TO RECOGNIZE EACH MEMBER OF THAT army. That was impossible; the numbers were too great. Before we grew weary with the mental effort we exchanged greetings with many of these so-called actors and actresses.

THERE WERE EMMA AND MABEL GRIFFIN, COARSE in their jests; there was Joe Simms, with his monologue; there was Anna St. Clair, whose jokes are nauseous; Mule Bradford, who with Jeannette is singing "His Bally Jack Rag;" Sam Goode, Buster and Rockpile, Baby Seals, Carita Day singing "Do It the Right Way," Fisher and Simmons, Eloise Johnson, Adah Banks, Leona Marshall and Gonzell White, and Alberta Perkins. If the reader is a performer and does not find his name in this short list, let him pray that he was not in the army of those that were not named. His conscience will tell him if he is a clean performer or is marching under the banner of Stringbeans, which reads, "Slaughter the race while the money is good."

AFTER WE HAD WRITTEN THE FOREGOING COMment it occurred to us that there were a few clean vaudeville actors among the profession. But the profession today is like a barrel of good apples—one bad apple will spoil the entire lot. A few years ago outside of cafes of the lower order, the different varieties of the "Blues" were unknown. But after one or two ignorant performers had introduced their levee stuff and in the absence of the big road shows the audiences were forced to tolerate their raw offerings, others followed in the wake.

TO THE PIONEERS—THEY DESERVE THE NAME— we extend all honor, for they have stood rigidly, fighting the avalanche of suggestive work. To Frank Montgomery and Florence McClain, to Fiddler and Shelton, to Wilson and Wilson, to Little Feather, to the Musical Byrons, to Fannie Wise belong such glory. What a pleasure the Kratons, recently at the Lafayette Theatre, whose hoop rolling act was a novelty and did not appeal to the basest passions! Marjorie Sipp, although not a great performer, is to be commended at least for her cleanliness.

ALLIE GILLAM HAS NEVER PARTICIPATED, SO FAR as we know, in any vaudeville offering of the suggestive type. We cannot indict Miller and Lyles, or Harrison Stewart, Matt Marshall and Andrew Tribble. Tom Brown is both refined and uplifting. Abbie Mitchell never participated in the singing of the "Blues." Lizzie Hart Dorsey, a singer of genuine power, never engages in the wriggles or sings offensive parodies.

TO SHOW HOW AN AUDIENCE CAN APPRECIATE A clean act that is combined with merit we append this comment by the impassive reviewer of the New York News, on the act of Blanch Deas and Maude Jones at the Lafayette Theatre recently "Blanche Deas and Maud Jones, both versatile and clever, and in addition, Lafayette favorites, were held over from the first half. These two girls dispensed refreshing and melodious harmony that was veritably a feast for the gods. Maud Jones' recitation score big. Class told, and they both came home winners."

BERT WILLIAMS WORLD'S GREATEST LIVING COMEDIAN

The Chicago Tribune

Percy Hammond Noted The Critical Authority Writes Upon the Peerless Funmaker in His Thwarted Stage Career—Amy Leslie Writes of Him Courageously.

PREJUDICE HINDERS HIM

Defender Asks How Long Will Prejudice Press Down the Bright Intellect At the Expense of Whatever Profession or Art They Represent.

Every now and then there appears in the columns of the daily papers articles that have not for their headlines, lynching, crime and rape, of the Afro-American. Very frequently writers of national reputation take up the cudgel of some worthy and meritorious member of the race and give some space to his character, fitness and worth. There are just hundreds in the race if they would only take a moment's time to find but suffice to say, Mr. "Bert" Williams is one whom they delight to speak of in complimentary terms and even to philosophize. It is pleasant to read such great writers as Miss Amy Leslie of the Daily News and Mr. Percy Hammond of the Tribune giving such glowing accounts of this deserving comedian. All of them speak of Mr. Williams as the world's greatest comedian—they all say if he was only in white skin he would turn the world topsy turvy. Is it not too bad that in America this man of color, who has arisen to the topmost round as a funmaker, cannot secure a more permanent place on the stage than just a jester and songster? The only reason is his skin is brown; yet his heart is white as snow. But not only that, this man who is a citizen and a gentleman, on account of American prejudice is subjected to insults of men who are not fit to be his bootblack. Mr. Williams is not only America's greatest entertainer, but were he given a "man's chance" he would be in the rank of Barney Bernard and Alexander Carr. The bitter part that the stage, one of the greatest educators of all times, is deprived of this man's ability and talent just because a tinge of brown is in his skin. Will the world suffer this to go on and on? It is to be hoped that some great force will at sometime, sooner or later, right this great wrong.

Amy Leslie Writes.

Miss Amy Leslie of the Chicago Daily News said of Bert Williams in a July issue of her paper: "Williams is one of the greatest comedians America has ever produced. His solemnity, his dignity of purpose in tremendously funny achievements, his big, melodious voice and his direct artistic aim, would, if in the skin of a white man, turn the laughing world topsy turvy with delighted amazement; as it is, no cleaner-cut, more ardently and gentlemanly entertainer exists of his color."

Percy Hammond's Story.

Mr. Percy Hammond, writing for the Chicago Tribune Sunday, says:

"Every time I see Mr. Bert Williams, 'the distinguished colored comedian,' I wonder if he is not the patient repository of a secret sadness. In the midst of his decorous and explicit capers in the Follies I think that sorrow concealed, 'like an oven stopped,' must burn his heart to cinders. Here he is, unquestionably a comic artist of the first rank, doomed for the rest of his career to an environment of jigs and tales of bawdry—to sing the shoddy songs from the Broadway hymnal and to utter the commonplace jests of the Broadway joke book against the fleshly background of a Broadway chorus. He may not, with success, aspire to make his genius an instrument of characterization in the more eminent realms of the theater, to fix his fame in the more permanent foundation of the drama. He must humbly proceed along his antic pathway, exciting the ephemeral admiration of the knowing celebrants, and remaining, in the delicate and not descriptive phraseology of the press agent, a 'distinguished colored comedian.'

"Mr. Warfield was able to discard the cap and bells of burlesque and become a great actor. I believe that in Mr. Warfield's days as a skillful buffoon he indicated no finer talents

than does Mr. Williams—for instance, when he sings the 'Vampire' song in Mr. Ziegfeld's current cantata. Mr. Barney Bernard, now established in a lasting and deserved reputation as a serious comedian, certainly showed no such abilities in his performances as a musical comedy Jew. The excellent Mr. Alexander Carr has acquired celebrity and a temperament since he left the song shows flat on their backs; yet he never revealed a suspicion of the endowments which mark Mr. Williams' quiet fun making in the Follies. Most of the good actors have come from musical comedy. Mr. Williams, because he is known as a negro, must stay there; and so the real theater is deprived of an unusual artist.

Mr. Williams Is Mildly Resentful.

It was intimated above that Mr. Williams nurses this distressful circumstance as a private woe and is mute concerning it. While he does not give expression to his thwarted aesthetic yearnings, he does at times hint his mild resentment at what he terms 'an American phase.' You may be surprised to hear that Mr. Williams describes the frontier between him and his audience as 'an American phase.' Yet those are the words he employed the other evening in a somewhat reluctant exposition of his emotions in the matter. I shall try to reproduce the suave elegance of his diction as he discoursed to me in the Stratford bar. Said he: 'This may sound snobbish, though it isn't; I'm not a native of the United States, but a West Indian, and I must take solace from my philosophy so long as I earn my livelihood in this country. The rebellion is all out of me; for I know that it is up to me, and that this is the only civilization in all the world where a man's color makes a difference, other matters being regarded as equal. And you must admit that there's food for thought, not necessarily bitter, in the fact that in London I may sit in open lodge with a premier of Great Britain, and be entertained in the home of a distinguished novelist, while here in the United States, which fought four years for a certain principle, I am often treated with an air of personal and social condescension by the gentleman who sweeps out my dressing room or the gentleman whose duty it is to turn the spotlight on me if the stage directions call upon him so to do.'

The Consolation of Recompense.

"'It is a tragedy,' said my friend to me as we left Mr. Williams, the most perfect in dress and in manner of those remaining in the party after we had gone. Such tears as I may have felt impelled to shed were lessened, however, by the mean reflection that Mr. Williams receives from the public $1,000 each week for his enlivening duties, and that he will never have to play in the plays of Charles Klein. One hopes that for his next appearance his authors will make it possible for him to expand a trifle; he is in peril of becoming monotonous from the sheer lack of material with which to work."

UNCLE TOM'S CABIN STILL A CIVILIZATION'S INFLUENCE

Sermons in stones, as dry looking and as non-interesting as they appear. But this story is not of stones. It is of that classic, "Uncle Tom's Cabin," by Harriet Beecher Stowe, and which was seen here (the play) last week. One feels to see more in it as it grows older, or the more times he sees it. Perhaps it's owing to a newer viewpoint. Perhaps old unseen truths troop that had never before been in a campaign.

In the first place the audience appealed notwithstanding it was made up largely of white people, young people. The matinees especially were made up of white children—boys and girls of that most interesting period—ranging from ten to sixteen years. In the main they were the children of the middle class—the well to do people. Their parents were shopkeepers, professional people and mechanics, judging by their well kept appearance. The girls were white and clean. The boys were the same. They looked well fed, and they were happy. Their bursts of laughter were the pleasantest imaginable. There were a few colored boys and girls sprinkled through the audience. There would have been more, but the report has gotten out that the theatre don't expect colored people in certain parts. And the report is true.

Some of the children were of the poor and the very poor. They ran through the halls, their chubby feet beating the floor. They also placed them on the railing in the theatre. All were intently bent on what was before them. How would they take this play after these years of civil strife—the prolonged racial agitation? When Legree kills Uncle Tom, what will they think? What is in the heart of young white America—the black man's hope? Let us see.

If one, a Negro, were inclined to be bowed down because of what the thought our country had in store for his race he would have been buoyed up by the pretty spectacle that presented in the afternoons of this week at the Lyceum theatre, this city, where "Uncle Tom's Cabin" was presented. Hundreds of children were there, and moved as one by humane actions and sentiments that they saw and heard.

These young people, we take it, already know of the race differences in this country. They know what is held to be the difference between themselves and the colored people, and they stick to race lines, may be. And yet when the time came for a trial of their sentiment they stood up on the right side. They preached and most beautifully—they uttered no word—yet they preached and we of the race understood them. That they unconsciously preached is the better. They meant it; it was not framed up; it was a part of them; a part of every one of them. How eloquent it all was!

When "Miss Ophelia" upbraids St. Clair for having a Nigger, Uncle Tom, so familiar with Little Eva, it was treated with respectful silence. Miss Ophelia again called attention to the familiarity, and again the little ones cut her cold. They saw nothing wrong in the kind hearted, worshipful attention of the old, white-haired Negro. They enjoyed Miss Ophelia's discomfiture through Topsy's activities.

The climax came, the supreme test when the slayer of "Uncle Tom" was himself slain, and as a direct result of his own action. The applause was unanimous if one can say it in that way. It was grand. If there were doubts as to where those children stood, not on the race question, but on that of humanity, they were dispelled at this point. They unconsciously pledged themselves to the work of humanity. And if they are not too strongly taught otherwise their vows will remain unbroken. We do not mean that those children will solve the race problem as we, the colored people, sometimes think of it. They perhaps will rest behind the breastworks of the present racial attitude, but when the Negro is pushed unduly, persecuted and mobbed, they will, in after years, stand up in the right place as they stood up during this week's presentation of Mrs. Harriet Beecher Stowe's beautiful work.

From Chicago, Ill.: "It is now common property that the Monogram theatres, owned by a certain Mr. Miller, a Jewish saloonkeeper, are producers of obscene vaudeville. Apparently none of our local newspaper men or our clergy have force enough to remedy the situation. Our so-called critics praise the vilest acts. I don't know why, and our ministers throw up their hands and say: 'Don't go to the theatres—the devil lurks there.'

From Philadelphia: "I wish that you could attend an evening's performance here. You would see all the balling jacks' and hear the most nauseating jokes in the world. Suggestive acting is the fashion here, too much the fashion. Was it so in George Walker's day?"

Actor Insults New York.

A representative of the dramatic department of the New York News asked a certain performer his opinion of the fight on suggestive acting. This performer boasts of having the finest line of suggestive material on the colored stage.

"It is my opinion," he said, "your paper is waging a foolish fight. New York colored people want to hear and see something smart. You must remember this is no church city. New York is full of 'sports,' and 'sports' want something sporty. An act like mine could get twenty to thirty weeks in this city, and could be a holdover at a colored house.

"We are out for the money, and nothing else. If New York wants to hear 'Nearer My God to Thee' we are willing to sing it, but she doesn't. Take it from me, she doesn't."

Widely Known Theatrical Man and Manager of S. H. Dudley's Theatrical Enterprises, Writes Concerning Suggestive Acting for "News."

(By Lew Henry.)

It has been my motto for years to ignore all acts or actors that are adorned with suggestiveness, or in other words, smut. When I branched out as a booking agent I did my utmost to put all such acts out of the field and make room for those that can deliver the goods, as it is called in the theatrical world, but sometimes an act of the suggestive type gets the better hand of us and we cannot do without them for the time being, as it looks to-day, the younger generation loves this and will not visit the theatres unless they get it. They want, something with a little taint to it. Now, if our people, I mean the colored people, would take a little more to novelty acts we could furnish more variety, but the only thing they care for is comedy, singing and dancing, with plenty of noise. They do not encourage the novelty artists so they can work, therefore the manager does not care to put on silent acts. We have a few novelty acts of color that are wonders, such as Alonzo Moore, magician; Marsh Craig, contortionist; Means and Means, hand balancers; John Pamplin, equilibrist; the Jalvins, jugglers; the La Meros, Johnson and Robinson, slack wire artists, and a host of others that I have not space to mention. It would be a great thing if we could put a novelty act of some kind in every vaudeville bill each week and we could do so if the patrons would accept them, but it looks like they are not up to civilization now as much as they were 15 or 18 years ago, when such acts as Coggin and Davis, the Reese Twins, acrobats; Skid Wood, the greatest leaper that was ever known and the only colored man who ever attempted to do this line of work in this country with the old Robinson Circus. He leaped over 14 elephants, but to-day our young men are afraid to try these things. Why? Because there is no field for them and their own race will not accept their doing such acts. Now, there is only one way to make the stage moral and that is to first teach the patrons that they have to do without the vulgarity and give them variety and comedy. Now, if the good people, that is, the society people at a theatre, would show their appreciation for good acts and not be afraid to tear their gloves like the gallery guard did, it would give the colored manager or the manager of colored houses an idea of what you want. When the rough class of people see something that they want they let the world know it.

Prof. and Mrs. Anderson on Broadway Teaches Congo Schottisch to Miss Joan Sawyer, America's Great Dancer.

Prof. and Mrs. Chas. H. Anderson the popular exponents of modern dancing, had the unique honor as well as the distinction of teaching Miss Joan Sawyer, Broadway's great dancer the "Congo Schottische" which seemingly has created a great sensation all along the Great White Way. The New York Press under date of Oct. 6 says:

"After last night's performance Miss Sawyer went to her Persian Garden atop the Palais de Danse, at Broadway and 50th street, and there introduced several new dances. The biggest hit of the evening was another Congo creation, called a Congo Schottische, that had been rehearsed by Prof. and Mrs. Charles H. Anderson, well known as interpreters of Negro dances."

The "Congo Schottische" arranged and taught to Miss Sawyer by Mr. and Mrs. Anderson is considered the hit of the season. At its introduction at the Persian Garden over 500 people clamored to learn the intricate steps that the authors had so arranged.

This is the first time that any colored artists have had the honor of being called to Broadway to impart their knowledge of the terpsichorean art.

The "Congo Schottische" deals with the steps of the Congo Free States sprinkled with Brazilian movement and grace of America. The introduction of the "Congo Schottische" will be Tuesday evening, Oct. 20, at the Lafayette Hall. It will be well worth the price of admission to see the dance that has captivated Broadway.

Suggestive Acting

ght on Immoral Acting—Lafayette in Limelight Insult New York Colored People.

dramatic depart- York News has been ters from people who e interested in the fight on e acting. Apparently the en- tire race is aroused as to what is considered the greatest evil of modern times—the suggestive acting that leads to the immorality of city life.

Unfortunately we have not the space to publish all the letters that have come to this department concerning the fight. The article by the New York clergyman entitled "Morals of the Stage," has caused widespread comment, and many of our correspondents express the hope that he will drop his nom de plume and become an active fighter.

Evil Is Widespread.

A citizen of Atlanta, Ga., writes: "I have been a constant reader of the "Scrip" articles, and have especially enjoyed those articles attacking the morals of our colored stage. I cannot go to a theatre without hearing something so vile that it nauseates me. No, I am not a namby pamby person but I do want something a little better than filth."

From Louisville, Ky.: "Go on with your work! I wish you could do something with the situation in this city. I am a mother with a growing daughter; I cannot take my child to any of our colored theatres for fear that she will hear what she should not hear, and, of course, I do not care to have her sit in the Jim Crow white theatres. I wish the ministers and the press in this city would do as much as the New York News and the clergy in your city are doing."

A BRIGHTER OUTLOOK.

(BY LESTER A. WALTON.

S the colored musical show to be restored to its former healthy condition through burlesque? It looks very much that way. For several seasons colored musical attractions have been regarded as a drug on the market by producers and managers, but we are about to have a change for the better, thanks to burlesque, and there is no telling what is likely to happen once the door of opportunity is slightly opened.

A deal was consummated this week which has occasioned much rejoicing among colored performers and those directly interested in colored theatricals. J. Leubrie Hill's Darktown Follies will be seen on the Progressive Burlesque Wheel the coming season. The company has been routed for thirty-six weeks and will open in Cleveland August 10. Final negotiations were completed for the colored show to go into burlesque Saturday evening at the Lafayette Theatre, the contracting parties being J. Leubrie Hill, Andy Lewis who will put out the Darktown Follies, and President Barton, head of the Progressive Wheel.

Announcement in the theatrical district that the Darktown Follies would be seen in the Progressive Wheel when the season opens created a mild sensation in the burlesque world, and the presence of several members of the opposition—the Columbia Burlesque Wheel—at the Lafayette Theatre Monday evening was responsible for the circulation of a rumor that the Columbia people were seriously considering the advisability of annexing a colored show to their large and powerful wheel.

Within the past four years determined efforts have been made to get burlesque managers to consider favorably the proposition to put a colored show on one of the burlesque circuits, but all endeavors were fruitless. There are times when something can be too good, and it was for this reason managers have hesitated to include a colored show on any of the burlesque wheels. It has been the claim of burlesque men that a colored show would prove too strong an attraction for white shows to follow, which would result in a financial loss to the owners of the houses on the wheel.

A bitter fight will be waged during the season of 1914-15 between the rival wheels and more money will be expended on burlesque attractions this year than ever. It is generally known that the Columbia Wheel is much stronger financially than the Progressive Wheel and is prepared to spend barrels of money to administer its rival the knock-out punch. But the Progressive people have some money, too, and are quite energetic. That they have been far sighted enough to see the wisdom of corralling a colored production is proof positive that they are not lacking in courage and gray matter.

It is not yet known on the outside what conclusions the Columbia Wheel has reached relative to putting out a colored show, but the fact that deep concern is being manifested in the future movements of the Darktown Follies excites suspicion that the members of the opposition are more kindly disposed to colored attractions than a week ago. Then, again, the Columbia Wheel may play a "watchful waiting" game and carefully and quietly observe the career of the Darktown Follies before taking a decisive step. Should the colored thespians cause joy at the box office of the Progressive houses the appearance of a colored show on the rival wheel may be looked forward to. However, should the Darktown Follies fail as a money-maker, then all hopes of seeing another colored attraction in burlesque will go glimmering.

There is a marked difference between burlesque of to-day and that of a few years back. Not so long ago the term "burlesque show" was a synonym for a vulgar display of female limbs and a vulgar presentation of the English language. But smutty jokes and other revolting features have been judiciously eliminated to a marked degree, and now many of the burlesque productions rival our Broadway musical comedies for pretentiousness. It is gratifying to note that burlesque will be the good fairy of the colored theatrical profession at a time when one may refer to burlesque attractions without hanging his head in shame—at a time when burlesque has reached its high-water mark for decency.

The Darktown Follies finally secured a season's good booking after undergoing many trials and tribulations. After rehearsing his company for nearly three months, J. Leubrie Hill made arrangements to open at the Lafayette Theatre last fall, and the Follies met with great success at this widely known Harlem house. But the company had hardly left New York before attachments began to pour in against the show, and during the season the appearance of the sheriff at the box office was more frequent than that of the price of admission.

Following a most disastrous season on the road the company returned to New York and in June opened on Hammerstein's Roof. However, the engagement terminated abruptly after one week. Next the Darktown Follies were seen at the Bijou Theatre on Broadway, but not for long. From the Bijou Theatre the colored entertainers hied themselves to the Olympic Theatre, in Fourteenth street, and after doing a week's good business the house was closed by the Fire Department. Returning to the Lafayette Theatre last week the company played to record-breaking audiences. The Lafayette seems to bring the Darktown Follies luck.

BEGINNINGS OF A NEGRO DRAMA

SUCH SERVICE as the Irish Theater movement effected in discovering John Synge is seen to be paralleled by the Stage Society of New York in producing Ridgeley Torrence. Synge's plays are, *sui generis*, Irish, and Torrence has given us a play that is declared no less genuinely negro. As the judges of the play called "Granny Maumee" are, so far as seen, all of the white race, it is too early to conclude whether, like Synge, Torrence has penetrated the real psychology of a race, but no one doubts the new play's artistic plausibility as well as stage effectiveness.

In the New York *Press*, Mr. Carl Van Vechten tells us:

"Mr. Torrence, it seems, read somewhere and remembered vaguely that a theater for negroes had been built in which negro plays would be presented. Having in mind a negro theme, it occurred to him that he would write a play for this theater. When the piece was completed, however, he found that the Jefferson Theater devoted itself to the productions of musical comedy and moving pictures, and that there was no resident company to present negro drama, for the simple reason that, as yet, there was no negro drama."

The Stage Society came to his rescue and gave his piece such publicity as two performances can effect. Mr. Ruhl, in the New York *Tribune*, traces its story:

"The scene of this unusual piece is a negro hut in our own South—possibly in that Southern Ohio borderland from which the author came. The characters are three negro women—*Granny Maumee*, an old slave negress, and her two daughters, *Pearl* and *Sapphie*. *Sapphie* has been living in a near-by city, and as the play opens she is just about to return home with her baby.

"To the old black mother, a stern, almost Biblical figure, with her pride in her black blood and in the fact that the women of her line have kept that black blood pure, the arrival of this, the only man-child she can claim, is at once a triumph and a sort of high revenge.

"Her only son, *Sammy*, had been burned at the stake by white men for a murder a white man committed, and the mother, rushing in to try to save him, had had her sight burned out by the fire. The hatred and resolve nourished all these blind years—she has even kept some of the charred sticks from the fire—mount and flow out to *Sapphie's* son. The one bed is made ready for him, with the best white sheets. *Sapphie's* husband may sleep in the wood-house, the women will shift for themselves—none but the black man-child—'pure b'rack—royal b'rack!'—shall sleep there.

"As a matter of fact, the child's father is white—a son of the man who set the fire around *Granny Maumee's* Sammy. In the suspense which accompanies the gradual revelation of this truth, as in his imaginative insight and economy of words, Mr. Torrence shows himself the dramatist no less than poet. The whole story of *Sapphie's* fall is comprest in her childlike monotone, repeated from time to time, 'He jes' would have his way!'

"A similar dramatic force and poetic expression is shown in the curious and barbaric incantation scene that follows, during which the old woman's sight returns, altho there were moments in this scene which did not seem as clear as might be. With old age and brooding the old woman has turned more and more to African superstition, and in the stress of her revulsion at finding her grandchild partly white she reverts completely. Kindling a fire, she makes an image out of candle grease and the money the white man gave *Sapphie* and holds the image in the flame. She intends to 'conjure' the white man who is at the threshold, and while he is in that condition chain him to a stake and burn him as his father burned her son.

"As she looks into the flame, however, the image of *Sammy* returns and seems to tell her to remember her Christian teaching and to forgive the man who has wronged them. No doubt this is perfectly plausible, but as played the old woman's sudden cry suggested to one slow-thinking spectator at least that she had made some mistake in her 'conjuring' and was burning the image of the wrong person. The unfamiliarity of the stage 'business' makes such errors likely, and the prevention of any such haziness is doubtless a mere matter of stage management. In the end, at any rate, *Granny Maumee* lets the white man go his way, brings her daughters out of the spell into which he has thrown them, and then falls dead at their feet."

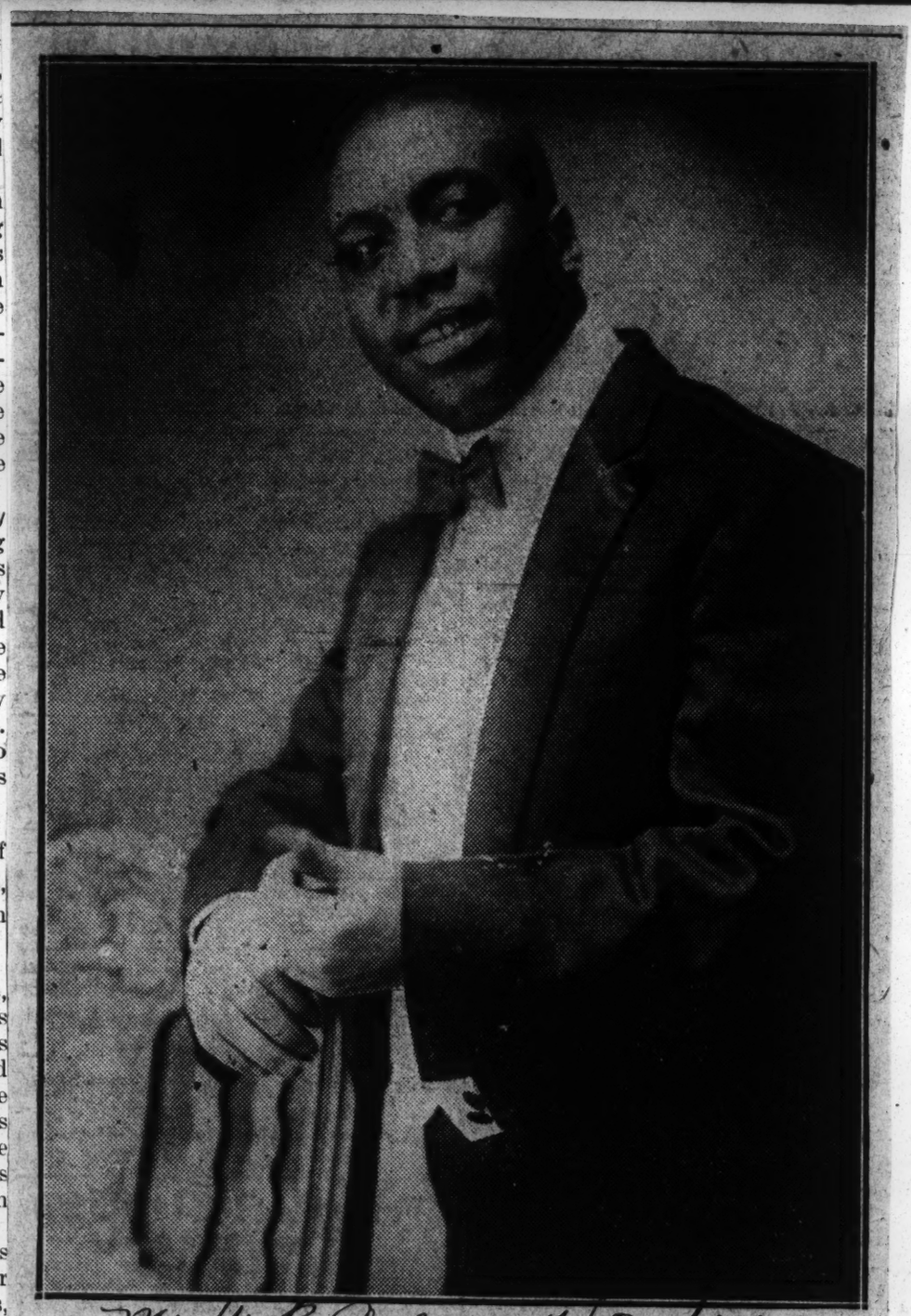
Mr. Van Vechten, who is responsible for the comparison of his new American work with the kind of thing Synge has done, declares it "the most important contribution which has yet been made to the American stage." He writes:

"'Granny Maumee' is fresh and novel. It breaks new paths, and breaks them beautifully—the dialog of the play is one of its freshest features. Mr. Torrence has taken the negro—just as Synge took the Irish peasant—to write about seriously and poetically and tragically, and he has written a great play. Like most great plays, it transcends its medium. Soon one forgets that negroes are speaking, and one becomes imbued with the universal philosophy and spirit of the piece, and the tremendous force with which the idea that mind and soul are stronger than matter is presented.

"Gertrude Stein, in one of the stories in 'Three Lives,' has devoted herself entirely to negroes, and in that story, too, after a time, the feeling that the story is about negroes disappears, and the idea remains floating in the air, disembodied from its medium.

"Will 'Granny Maumee' prove a flash in the pan? Will it be possible for Mr. Torrence or any one else to follow on with this idea, using the negro or the Indian or something which really belongs to us?—for the American negro is not the African negro. Synge had the Irish Theater to produce his works. There is, as yet, no negro theater. I believe that several of the negro writers are writing plays for the time when there will be one. There is, of course, the Stage Society, but that organization has concluded its operations for this season and may not be inclined to favor similar projects next.

"At any rate, the seeds are sown and something may come out of it. Those who had the rare good fortune to see the performances of this play will probably be glad to remember it some day. It is as important an event in our theater as the production of the first play of Synge was to the Irish movement. 'Granny Maumee' is not an imitation of a French play or an English play or a German play. It is an American tragedy which sprang from the soil."



New York Age 7/30/14

JULIUS GLENN
Who goes with Darktown Follies on the Progressive Burlesque Wheel